

# MUSICAL COURIER

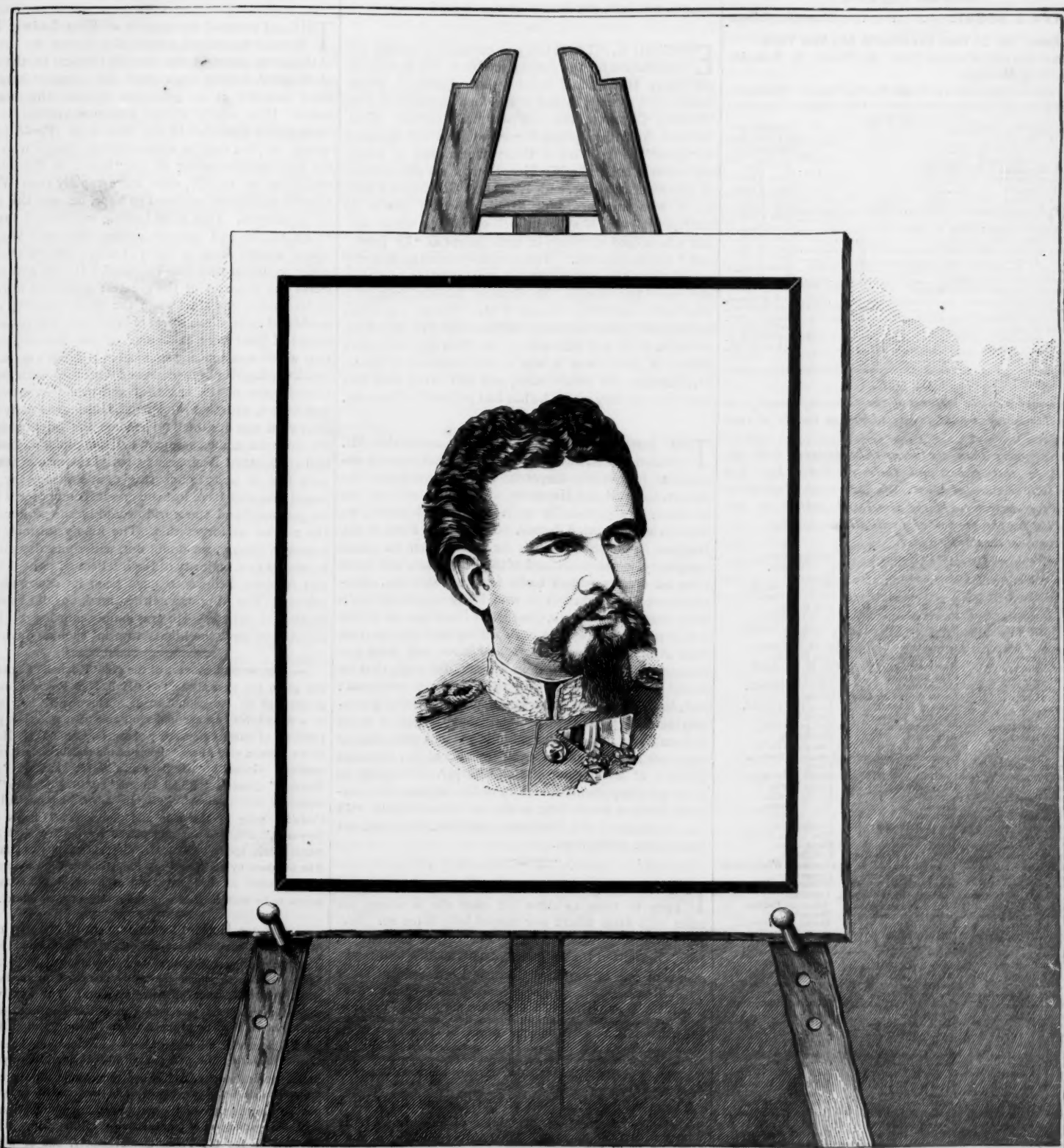
A WEEKLY JOURNAL

DEVOTED TO MUSIC AND THE MUSIC TRADES

VOL. XII—NO. 25.

NEW YORK, WEDNESDAY, JUNE 23, 1886.

WHOLE NO. 332.



KING LUDWIG II.—THE PATRON OF RICHARD WAGNER.

## THE MUSICAL COURIER.

— A WEEKLY PAPER —

DEVOTED TO MUSIC AND THE MUSIC TRADES.

ESTABLISHED JANUARY, 1880.

No. 332.

Subscription (including postage) invariably in advance  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

## RATES FOR ADVERTISING.

PER INCH.  
Three Months.....\$30.00 | Nine Months.....\$60.00  
Six Months.....40.00 | Twelve Months.....80.00  
Advertisements for the current week must be handed in by 5 P. M. on Monday.

All remittances for subscriptions or advertising must be made by check, draft, or money order.

NEW YORK, WEDNESDAY, JUNE 23, 1886.

MARC A. BLUMENBERG. OTTO FLOERSHEIM.

BLUMENBERG &amp; FLOERSHEIM,

Editors and Proprietors.

WILLIAM J. BERRY, Managing Editor.

Offices: No. 25 East Fourteenth St., New York.

WESTERN OFFICE: Chicago, JOHN E. HALL, 44 Lakeside Building, Manager.

PHILADELPHIA OFFICE: 150 S. 4th St., F. VIENNOT, Manager

## CONTRIBUTORS.

Mr. FREDERIC GRANT GLEASON.....Chicago, Ill.  
Mr. E. M. HOWMAN.....St. Louis, Mo.  
Mr. CLARENCE EDDY.....Chicago, Ill.  
Mr. H. C. UNDERWOOD.....Milwaukee, Wis.  
Mr. A. C. WHEELER ("NEW CHURCH").....New York.  
Mr. HENRY CARTER.....New York.  
Mr. A. J. HOLDEN.....New York.  
Mr. A. A. PATTOU.....New York.  
Mr. S. F. WARREN.....New York.  
Mrs. C. F. TRETHER.....New York.  
Mr. S. AUSTEN PEARCE, M.D., OKON.....New York.  
Mr. MAX MARSTEN.....New York.  
Mr. LEOPOLD LINDAU.....New York.  
Mr. A. R. PARSONS.....New York.  
Mr. EDGAR J. LEVY.....New York.  
Mr. CONSTANTIN STERNBERG.....New York Independent.  
Mr. EDWARD IRENEUS STEVENSON.....New York Independent.  
Mr. H. E. KREIBEL.....New York Independent.  
Mr. GUSTAV KOWAL.....New York Mail and Express.  
Mr. HENRY T. FINCK.....New York Evening Post.  
Dr. LOUIS MAAS.....Boston, Mass.  
Mr. A. A. STANLEY.....Providence, R. I.  
Mr. W. Waugh Lauder.....Eureka, Ill.  
Mr. H. WOLFFHAP.....Vienna.

## NOTICE.

Electrotypes of the pictures of the following-named artists will be sent, pre-paid, to any address on receipt of four (4) dollars.

During more than six years these pictures have appeared in this paper, and their excellence has been universally commented upon. We have received numerous orders for electrotypes of the same, and publish the subjoined list for the purpose of facilitating a selection.

New names constantly added.

Adelina Patti,	Ivan E. Morawski,	William Mason,
Sembrich,	Clara Morris,	P. S. Gilmore,
Christine Nilsson,	Mary Anderson,	Neupert,
Scalchi,	Sara Jewett,	Hubert de Blanck,
Tebelli,	Rose Coghlan,	Dr. Louis Maas,
Marie Rose,	Chas. R. Thorne, Jr.,	Max Bruch,
Anna de Bellucca,	Kate Claxton,	L. G. Gottschalk,
Etelka Gerster,	Maude Granger,	Antoine de Kontski,
Nordica,	Fanny Davenport,	S. B. Mills,
Josephine Yorke,	Janauscheck,	E. M. Bowman,
Emilie Ambre,	Genevieve Ward,	Otto Bendix,
Emma Thursby,	May Fielding,	W. H. Sherwood,
Teresa Carreno,	Ellen Monteto,	Stagno,
Kellogg, Clara L.—s,	Lillian Olcott,	John McCullough,
Minnie Hauk,	Louise Gage Courtney,	Salvini,
Materna,	Richard Wagner,	John T. Raymond,
Albani,	Theodore Thomas,	Lester Wallace,
Annie Louise Cary,	Dr. Damrosch,	McKee Rankin,
Emily Winant,	Campbell,	Boucault,
Lena Little,	Guadagnoli,	Osmund Tearle,
Murio-Celli,	Constantin Sternberg,	Lawrence Barrett,
Chatterton-Bohrer,	Dengremont,	Rossi,
Mme. Fernandez,	Galassi,	Stuart Robson,
Lotta,	Hans Balatka,	James Lewis,
Minnie Palmer,	Arbuckle,	Edwin Booth,
Donald,	Liberali,	Carl Freuman,
Marie Louise Dotti,	Ferranti,	C. A. Cappe,
Geistinger,	Anton Rubinstein,	Montegriffo,
Fursch-Madi,—s,	Del Puente,	Mrs. Helen Ames,
Catherine Lewis,	Joseph,	Marie Litta,
Zélie de Lussan,	Mme. Julia Rive-King,	Emil Scaria,
Blanche Roosevelt,	Hope Glena,	Hermann Winkelma no
Sarah Bernhardt,	Louisa Blumenberg,	Donizetti,
Titus d'Ernesti,	Frank Vander Stucken,	William W. Gilchrist,
Mr. & Mrs. Geo. Henschel,	Frederic Grant Gleason,	Ferranti,
Charles M. Schmitt,	Ferdinand von Hiller,	Johannes Brahms,
Friedrich von Flotow,	Robert Volkmann,	Meyerbeer,
Frax Lachner,	Julius Rietz,	Moritz Moszkowski,
Heinrich Marschner,	Max Heinrich,	Anna Louise Tanner,
Frederick Iax,	E. A. Lefebre,	Filoteo Greco,
Nestore Calvino,	Ovide Musni,	Wilhelm Junck,
William Courtney,	Anton Udvardi,	Fannie Hirsch,
Josef Staudigl,	Alcun Blum,	Michael Banner,
Lulu Veiling,	Joseph Koegel,	Dr. S. N. Penfield,
Florence Clinton-Sutro,	Dr. José Godoy,	F. W. Riesberg,
Callixta Lavallee,	Carlyle Petersilea,	Emmons Hamlin,
Clarence Eddy,	Carl Retter,	Otto Sattor,
Frax Abt,	Georgius Geminder,	Belletti,
Fannie Bloomfield,	Emil Liebling,	Belle Cole,
S. E. Jacobsohn,	Van Zandt,	Carl Millöcker,
J. O. Von Prochazka,	W. Edward Heimendahl,	Lowell Mason,
Edvard Grieg,	Mme. Clemelli,	Georges Bizet,
Eugene D'Albert,	W. Waugh Lauder,	John A. Broekhoven,
Lili Lehmann,	Hans von Bllow,	Edgar H. Sherwood,
William Camidius,	Clara Schumann,	Pichselli,
Frax Rumel,	Joachim,	Edith Edwards,
Blanche Stone-Bartos,	Samuel S. Sanford,	Pauline L'Allemand,
Thomas Ryan,	Franz Liart,	Verdi,
Achille Errani,	Christine Dosert,	Hummel Monument.

OUR editorials of last winter, which were the first to point out the moral obligation of the Metropolitan Opera-House management to pay the heirs of Richard Wagner the royalties due them from the production of the master's works, seem to have fallen on fertile ground,

for from latest reports we learn that Edmund C. Stanton intends to hand over to Mme. Cosima Wagner a check representing the amount of 9 per cent. of the gross receipts taken in at the Metropolitan Opera House on the nights of Wagner operas. This proceeding, to which the management was, of course, not legally bound, does honor to the straightforward business principles of the stockholders.

WOMEN are proverbially illogical and incomprehensible, and musical ones more so than others. Look at this case of Mlle. Aimée's. A diamond ring of much value and sealskin garments of costliness are stolen from her. First she causes the arrest of both the man to whom she confided the former, and the landlady who held the pawn-tickets for the latter. Then she gets the release of both these people at a tremendous amount of running, talking, weeping, intriguing and, possibly, omission of the truth. Wouldn't it have been much simpler to have been satisfied in the first place with the recovery of the goods, instead of making a laughing-stock of herself by causing the arrest and subsequently, at great inconvenience, the discharge of the persons who had, she said, tried to rob her?

EDMUND C. STANTON has completed his new engagements for the coming season at the Metropolitan Opera House, and besides those members whose names were recently cabled to and first published in THE MUSICAL COURIER, the company will include Mme. Stahmer-Andrissen, prima donna, who recently appeared as "guest" of the Vienna Court Opera, and of whom the eminent musical critic, Herr Speidel, speaks in terms of unmitigated praise, and Herr Leo Gritzinger, a lyric tenor, who was heard at Kroll's Theatre, Berlin, in conjunction with Mme. Sembrich only a few weeks ago, and who scored successes in such operas as "La Juive" and "Les Huguenots." The company seems to be a very complete and in many respects even a better one than the one of last season. Mr. Stanton has also engaged a new ballet, and this—in spite of Mrs. Thurber's aversion to the same—very important department will, therefore, in future be as well endowed at the Metropolitan Opera House as last season it was at the Academy of Music. Mr. Stanton will return soon, and will bring with him some new scenery which he has had painted in Germany.

THE startling announcement is now made that Mr. Rubinstein's American tour, somewhat vaguely announced by a cable despatch, is to be conducted by Messrs. Conried and Hermann. It is now referred to, however, as a probability only. As such, however, we do not, as we stated before, consider it. First of all, because Rubinstein, though he has written an ocean symphony, is not at all fond of the briny deep, and every time he crosses suffers badly from sea-sickness. Secondly, we doubt whether he would have anything to do with, much less listen to, Conried or Hermann, as he has a European agent who is both willing and able to treat with American headquarters and does not need go-betweens. Third, Rubinstein has said definitely that he would not again travel over the American continent; and, lastly, he would prefer conducting instead of piano-playing. All these circumstances taken together make it seem likely that the two cable despatches were nothing more nor less than attempts on the part of Mr. Heinrich Conried at advertising himself cheaply, and trying to assume an importance which in reality he does not possess. Such a proceeding is also in entire keeping with the character of the little man, and does, therefore, not astonish us in the least.

IT is not very agreeable to have to contradict a lady, or even to have to show her that she is wrong, yet cases will arise where one cannot help doing so. Several months ago Mrs. A. L., in one of our contemporaries, committed the following unmistakable bull in the course of one of her alleged musical criticisms:

The next number, Beethoven's fine concerto in E flat, introduced a Danish pianist, Mr. August Hyllested, and attention was on the qui vive about him. It is such a fine composition, this concerto, and written in such a beautiful key. E flat allows so many harmonious changes and always comes up smiling and tender again; there is no harshness in E flat—it is like the smooth meadow interspersed with daisies, buttercups and daffodils. Whoever chooses E flat for a key has already won half of the battle for a pleasing piece of music.

The absurdity of the above phrases and the lack of knowledge of the first principles of harmony as displayed in them is too self-evident to everybody of even superficial musical training to need further pointing out. We quoted the phrases then as we do now, without comment. Nevertheless, the lady in question, who does not seem possessed of a single friend willing or able to show her how ridiculous she has made herself in the eyes of

every musician who reads that "the key of E flat allows so many harmonious changes," and that "everybody who chooses E flat for a key has already won half of the battle for a pleasing piece of music," insists that the musical editor of this journal denies that there is such a thing as color in keys. She has repeated this subterfuge for hiding a bull of the most silly nature on various occasions, and in the last issue of her son's paper she begins an article with the following sentences:

Some months ago I was quizzed by a musical editor in New York for saying that "keys" had color and gave the impression of cheerfulness, sombreness, happiness, sadness or any other human or emotional "color." Naturally, the editor in question did not find my expression in his vocabulary, and so "went for me at once," though one of his own compositions is a proof of my assertion.

Now we kindly pray Mrs. A. L. to desist from further making herself ridiculous in the eyes of everybody who has read the two clippings. The musical editor of this journal wrote and published his ideas on key characteristics, as demonstrated in Wagner's works, long before he had the pleasure of knowing of Mrs. A. L.'s existence, but to judge from the above specimen of her ideas on the subject her article on "Key-color" will be more amusing than instructive.

THE sad event of the suicide of King Ludwig II. of Bavaria has caused no end of comment on the part of the press, some of the writers, inimical to the cause of Wagner, having even used the deceased king's alleged insanity as an argument against the master's music. How utterly absurd statements of the kind of those which appeared in the New York World, for instance, are, can only be appreciated by people who have the right understanding of the "music of the future," which has so rapidly, even more rapidly than Wagner himself anticipated or dared to hope, become the music of the present. That King Ludwig was one of the first to appreciate and become enthusiastic over Wagner's music speaks more in favor of his rationality than any other argument that could be used. He felt and understood the beauties of the greatest music the world has so far known, at a time when the great majority of the world and even of the world of musicians was yet unconscious of their very existence, or was fighting against that which was new and musical in Wagner's style. Had not King Ludwig been endowed with this keen and unbiased sense of the beautiful and grand in music, and had he not, with that same regal, lavish generosity which afterward was destined to become the prime source of his financial embarrassment, assisted, upheld, cherished and encouraged Wagner, nay, saved the master from the very fate of poor Schubert, viz., starvation, the world would probably have lost the greatest composer it has so far produced and the world would be the poorer for it. Do not let us forget this. The king's untimely death, however, history, we doubt not, will some day attribute to what a vast majority of the intellectual part of Europe and America believe to have been its cause, viz., conspiracy. The king was neither mad, nor did he die the death of a suicide. He was simply murdered. In this country we have the liberty to print such a conviction.

—The second concert of the New Rochelle Choral Club was given last week at the Town Hall, New Rochelle, under the direction of Mr. Augustin Costada. This society has improved in a remarkable manner under his able training. The program consisted of compositions by Rubinstein, Gounod, H. Hofmann, Smart, Cowen and others. Some of the members deserve special mention. Gounod's "By Babylon's Wave," Faning's "Miller's Wooing," Cowen's "Bridal Chorus" ("Rose Maiden"), were especially well rendered. "Robin Adair," harmonized by Mr. Costada, sung by the club and Sobrino's "Chapin Spanish Serenade," arranged for and played by the New York Philharmonic Club, spoke well of Mr. Costada's ability as a musician. The numbers by the New York Philharmonic Club were rendered in their usual finished style, and as a whole the society have reason to be well satisfied with the results of their efforts.

—Jerome Hopkins's comic opera of "Taffy and Old Munch the Cannibal" occupied the Brooklyn Academy of Music (Lee-ave.) during the entire week beginning June 7, and delighted audiences which constantly increased till the last representations, which were all with orchestra. The work was also sung at the sixth and concluding concert of the Brooklyn Young Philharmonic Society at the Everett Theatre (Central Brooklyn) last Friday, making thirteen hearings in Brooklyn alone the past season. During the past season, its first, the Brooklyn Young Philharmonic Society has had 678 pupils in its three free classes in musical declamatory singing, and has steadily progressed in popular favor in spite of the most absurd opposition from clergymen, from principals of public schools, and, strangest of all, from directors of the old Philharmonic Society, one of whom, Mr. E. A. Seccomb, actually begged the return of his subscription because of "his delicate position as director" of the old society. Of course, Mr. Hopkins at once remitted the money, and himself made up the deficit. But the Young Philharmonics are a success in spite of conservative jealousy in Brooklyn.



## WAGNER'S MUSIC DRAMAS.\*

BY GUSTAV KOBBE.

(CONTINUED.)

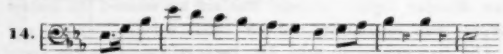
I GIVE it here already in full for convenient reference. With *Freia's* exclamations that the Giants are pursuing her the first suggestion of the Giant Motive appears (page 64, line 3), and as these "great, hulking fellows" enter the heavy, clumsy GIANT MOTIVE is heard in its entirety (page 66, line 1):



*Fasolt* and *Fafner* have come to demand that *Wotan* deliver up to them *Freia*, according to his promise when they agreed to build *Walhalla* for him. In the ensuing scene, in which *Wotan* parleys with the giants, the Giant Motive, the *Walhalla* Motive, the Motive of the Compact and the first bar of the *Freia* Motive figure until *Fasolt's* threatening words (page 72, line 1):

"Peace wane when you break your compact,"

when there is heard a version of the Motive of Compact characteristic enough to be distinguished as the MOTIVE OF COMPACT WITH THE GIANTS:



The *Walhalla*, Giant and *Freia* motives again are heard until *Fafner* speaks of the golden apples which grow in *Freia's* garden (page 74, line 1). These golden apples are the fruit of which the gods partake in order to enjoy eternal youth. The Motive of Eternal Youth, which now appears, is one of the loveliest in the Cycle. It seems as though age could not wither it, nor custom stale its infinite variety. Its first bar is reminiscent of the Ring Motive (No. 6), for there is subtle relationship between the Golden Apples of *Freia* and the Rhinegold. This is the MOTIVE OF ETERNAL YOUTH:



It is finely combined with the Giant Motive at *Fafner's* words:

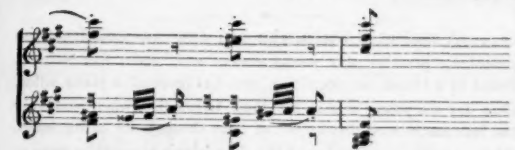
"Let her forthwith be torn from them all."

*Froh* and *Donner*, *Freia's* brothers, enter hastily to save their sister. As *Froh* clasps her in his arms, while *Donner* confronts the Giants, the Motive of Eternal Youth rings out triumphantly on the horns and woodwind (page 75, line 4).

But *Freia's* hope is short-lived. The Motive of the Compact with the Giants, with its weighty import, resounds as *Wotan* stretches his spear between the hostile groups. For though *Wotan* desires to keep *Freia* in *Walhalla*, he dare not offend the Giants. But at this critical moment he sees his cunning adviser, *Loge*, approaching. These are *Loge's* characteristic motives: LOGE MOTIVE:



MAGIC FIRE MOTIVE:



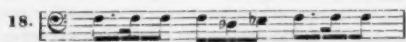
They are heard throughout the ensuing scene, in which *Wotan* upbraids *Loge* for not having discovered something which the Giants would be willing to accept as a substitute for *Freia*. *Loge* says he has traveled the world over without finding aught that would compensate man for the renunciation of a lovely woman. At this point is heard the Motive of Renunciation. Then follows *Loge's* narrative of his wanderings. With great cunning he intends to tell *Wotan* of the theft of the Rhinegold and of the wondrous worth of a ring shaped from the gold in order to incite the listening Giants to ask for it as a compensation for giving up *Freia*. Hence *Wagner*, as *Loge* begins his narrative, has blended, with

a marvelous sense of musical beauty and dramatic fitness, two phrases: the *Freia* Motive and the accompaniment to the Rhine daughters' shout of triumph in the first scene. Whoever will turn to page 85, line 4, last two bars of the vocal-piano score, will find the *Freia* Motive in the treble and the somewhat simplified accompaniment to the cry "Rhinegold" in the bass. This music continues until *Loge* says that he discovered but one (namely, *Alberich*) who was willing to renounce love. Then the Rhinegold Motive is sounded tristly in a minor key and immediately afterward is heard the Motive of Renunciation.

*Loge* next tells how *Alberich* stole the gold. All through this portion of the narrative are heard, in the accompaniment, reminiscences of the motives of the first scene. It should be noticed that when (page 80, line 1) *Loge* gives *Wotan* the message of the Rhinedaughters, that the chief of the gods wrest the gold from *Alberich* and restore it to them, the Rhinegold Motive rings out brilliantly in a major key (C major). *Loge* has already excited the curiosity of the Giants, and when *Fafner* asks him what power *Alberich* will gain through the possession of the gold, he dwells upon the magical attributes of the ring shaped from Rhinegold. As *Wotan* ponders over *Loge's* words the Ring Motive is heard, for *Wotan* is planning how he may possess himself of the ring. With true knowledge of human, and especially of feminine nature, *Wagner* makes *Fricka* ask if articles of jewelry could be made of the gold. As *Loge* tells her that the possession of the ring will insure *Wotan's* fidelity to her and that *Alberich's* Nibelungs are at that moment molding a ring of the Rhinegold, he sings the *Fricka* Motive (*Fricka* being the guardian of marriage-fidelity), while, when he refers to the Nibelungs (page 92, line 3, last two bars) there is heard for the first time the Nibelung Motive. (The Nibelung Motive will be found (No. 18) at the point when it assumes its due prominence in the score, viz., in the Nibelheim scene.) *Wotan* is evidently strongly bent on wresting the gold from *Alberich* and retaining it in his own possession instead of restoring it to the Rhinedaughters, for, as he stands wrapt in meditation (page 93, line 1), the Rhinegold Motive is heard in a minor key, and as he asks *Loge* how he may mold the gold into a ring we have the Ring Motive. *Loge* tells *Wotan* that *Alberich* has abjured love and already molded the ring. Here the Motive of Renunciation is sounded with a harsh power (page 94, line 3), expressive of *Alberich's* tyranny, which we are soon to witness.

*Loge's* diplomacy is beginning to bear results. *Fafner* tells *Fasolt* that he deems the possession of the gold more important than *Freia*. Notice here (page 97, line 2, last bar *et seq.*) how the *Freia* motive, so prominent when the Giants insisted on her as their compensation, is relegated to the base and how (line 4, last two bars) the Rhinegold Motive breaks in upon the Motive of Eternal Youth as *Fafner* and *Fasolt* again advance toward *Wotan*, for they now request *Wotan* to wrest the gold from *Alberich* and give it to them as ransom for *Freia*. *Wotan* refuses and the Giants, having proclaimed that they will give *Wotan* until evening to determine upon his course, seize *Freia* and drag her away. Here the music is highly descriptive. *Pallor* settles upon the faces of the gods; they seem to have grown older. Alas, they are already affected by the absence of *Freia*, the Goddess of Youth, whose motives are but palely reflected by the orchestra, as *Loge*, with cunning alarm, explains the cause of the gods' distress; until *Wotan* proclaims that he will go with *Loge* to Nibelheim.

*Loge* disappears down a crevice in the side of the rock. From it a sulphurous vapor at once issues. When *Wotan* has followed *Loge* into the cleft the vapor fills the stage and conceals the remaining characters. The vapors thicken to a black cloud, continually rising upward, until rocky chasms are seen. These have an upward motion, so that the stage appears to be sinking deeper and deeper. During this transformation scene there is an orchestral interlude. First is heard the *Loge* Motive, four times interrupted by the Motive of Renunciation. Beginning at page 111, line 5, bar 4, the Motive of Servitude is heard during four bars. Then, with a *molto vivace* the orchestra dashes into the Motive of Flight. Twice the Ring and Rhinegold motives are heard, the latter appearing the second time with the typical NIBELUNG MOTIVE (page 112, line 5), expressive of the enslaved Nibelungs constantly working at the forge.



This motive accompanies for sixteen bars, during eight of which the rhythm is emphasized by the anvils on the stage, a broad expansion of the Flight Motive. Meanwhile from various distant quarters ruddy gleams of light illumine the chasms, and when the Flight Motive has died away, only the increasing clangor of

smithies is heard from all directions. Gradually the sound of the anvils grows fainter; and, as the Ring Motive resounds like a shout of malicious triumph (expressive of *Alberich's* malignant joy at his possession of power), there is seen a subterranean cavern, apparently of illimitable depth, from which narrow shafts lead in all directions.

## SCENE III.

At the beginning of the third scene we hear again the measures heard when *Alberich* chased the Rhinedaughters. *Alberich* enters from a side cleft dragging after him the shrieking *Mime*. The latter lets fall a helmet which *Alberich* at once seizes. It is the tarnhelmet, made of Rhinegold, the wearing of which enables the wearer to become invisible or assume any shape. As *Alberich* closely examines the Tarnhelmet its motive is heard (page 17, line 4, beginning at the sixth bar). This is the MOTIVE OF THE TARNHELMET:



To test its power *Alberich* puts it on and changes into a column of vapor. He asks *Mime* if he is visible, and when *Mime* answers in the negative *Alberich* cries out shrilly, "Then feel me instead," at the same time making poor *Mime* writhe under the blows of a visible scourge.

*Alberich* then departs—still in the form of a vaporous column—to announce to the Nibelungs that they are henceforth his slavish subjects. *Mime* cowers down with fear and pain. *Wotan* and *Loge* enter from one of the upper shafts. *Mime* tells them how *Alberich* has become all-powerful through the ring and the tarnhelmet made of the Rhinegold. The Motives occurring in *Mime's* narrative are the Nibelung, Servitude and Ring Motives, the latter in the terse, malignantly powerful form in which it occurred just before the opening of the third scene. Then *Alberich*, who has taken off the Tarnhelmet and hung it from his girdle, is seen in the distance, driving a crowd of Nibelungs before him from the caves below. They are laden with gold and silver, which he forces them to pile up in one place and so form a hoard. He suddenly perceives *Wotan* and *Loge*. After abusing *Mime* for permitting strangers to enter Nibelheim, he commands the Nibelungs to descend again into the caverns in search of new treasure for him. They hesitate. You hear the Ring Motive. *Alberich* draws the ring from his finger, stretches it threateningly toward the Nibelungs and commands them to obey the ring's master.

The Nibelungs disperse in headlong flight and with *Mime* rush back into the cavernous recesses. *Alberich* looks with mistrust upon *Wotan* and *Loge*. He asks them what they seek in Nibelheim. *Wotan* tells him they have heard reports of his extraordinary power and have come to ascertain if they are true. After some parleying the Nibelung points to the hoard, saying: "It is the merest heap compared to the mountain of treasure to which it shall rise." Here appears part of the RISING HOARD MOTIVE (page 137, line 4), which in its complete form is as follows:



*Alberich* boasts that the whole world will come under his sway (you hear the Ring Motive), that the gods who now laugh and love in the enjoyment of youth and beauty will become subject to him (you hear the *Freia* Motive); for he has abjured love (you hear the Motive of Renunciation). Hence, even the gods in *Walhalla* shall dread him (you hear a variation of the *Walhalla* Motive), and he bids them beware of the time when the night-begotten host of the Nibelungs shall rise from Nibelheim into the realm of daylight (you hear the Rhinegold Motive followed by the *Walhalla* Motive, for it is through the power gained by the Rhinegold that *Alberich* hopes to possess himself of *Walhalla*). *Loge* cunningly flatters *Alberich*, and when the latter tells him of the Tarnhelmet feigns disbelief of *Alberich's* statements. *Alberich*, to prove their truth, puts on the helmet and transforms himself into a huge serpent. The Serpent Motive expresses the windings and writhings of the monster.

... According to the *Paris Figaro*, M. Gounod's "Maitre Pierre," which will be produced at the Opera House in 1899, and which is based on the story of Abelard and Heloise, is not an opera nor a lyrical drama, but a "legendary cycle" in four parts, reproducing the principal episodes in the life of the celebrated doctor. By a "legendary cycle" the *Figaro* explains that it means a series of tableaux succeeding one another without any attempt being made to maintain a coherent action.



## PERSONALS.

**WOLFSOHN.**—Carl Wolfsohn, the well-known Chicago pianist and teacher, was in New York last week, and left for Europe on Saturday on his annual vacation trip across the ocean.

**A PROMISING COMPOSER.**—A new string quartet in B flat was recently played for the first time at the Musical Artists' Society meeting in London, and met with a genuine success. It is the work of Miss Rosalind F. Ellicott, the daughter of the Bishop of Gloucester, and she is said to be a most promising composer.

**MOSZKOWSKI.**—Moritz Moszkowski, the gifted Berlin composer, has written a new orchestral suite expressly for the London Philharmonic Society, and the work was played there for the first time at the last concert of the present (its seventy-fourth) season on Wednesday night, the 9th inst., when it was well received.

**BRANDT.**—Fri. Marianne Brandt will sail from Germany on the 3d of July to fulfill her engagement as soloist at the coming Milwaukee festival and afterward to join the forces of the Metropolitan Opera-House Company.

**D'ALBERT.**—Charles Louis Napoleon d'Albert, the well-known dance-music composer and father of Mr. Eugène d'Albert, died a fortnight ago at London, after three years' illness. Mr. d'Albert was a son of François Benoit d'Albert, a captain of artillery in the army of Bonaparte, and Chretienne Sophie Henriette, nee Schultz, of the village Neustetter, Altona, near Hamburg, where the late Mr. d'Albert was born in 1810. The deceased emigrated to England many years ago, and he was a naturalized British subject. He was long a celebrated teacher of dancing, and he wrote a large number of waltzes, quadrilles and other dance pieces, many of them founded on favorite melodies from the operas.

**TURNER v. AMERICAN OPERA COMPANY.**—Annis Montague Turner, the prima dona who was employed by Manager Locke, of the American Opera Company, at a salary of \$300 a week, sued the company in the Supreme Court to recover \$7,000 damages because the contract had been broken. The case has been settled by the payment of the amount claimed and the action was discontinued last week.

**NEVADA-PALMER.**—Mme. Nevada-Palmer seems to have disappeared from the lyric firmament. She is living quietly with her husband in Paris, where she sang at a recent soirée before Liszt and Rubinstein.

**ALVARY.**—Herr Alvary, the Weimarian court singer, who has had a successful season at New York, has deemed it best to return thence for the purpose of pleading his cause before the Grand Duke, who, in view of the uprightness of the artist, has finally consented to cancel his engagement with the Weimar Opera at a reduced fine. The singer has, through Mr. Stanton, accepted an extended engagement at the New York German Opera.

**GOUNOD.**—Gounod's genius is of a more versatile character than is at all common among musicians. He possesses a literary gift of a very high order, and if the philosophical treatise on which he has been engaged for years ever sees the light it will be found that his reputation as a master of metaphysical and theological learning rests on a substantial basis. From the chapter of "Souvenirs," which M. de Chennevières contributes to the current number of the *Artiste*, we learn that the author of "Faust" evinced such remarkable aptitude for the sister art in his student days at the French school in Rome that Ingres, the then head of the establishment, advised and encouraged him to cultivate his powers as a painter, and when M. de Chennevières visited Rome in 1841 he found Gounod's time divided between landscape painting and musical composition. It would not be easy to find in the history of art another example of the combination of these two gifts in such nearly equal proportions. Ingres himself is known to have attained considerable skill on the violin, but he was a mere executant, and never attempted composition.

**JACOB WREY MOULD.**—Jacob Wrey Mould, the well-known architect and designer of some of the most notable architectural features of Central Park, died suddenly of heart disease Monday night of last week at his residence, No. 123 East Twenty-sixth-st. He was a native of Chislehurst, Kent, England, and sixty-one years old. Besides being an excellent architect and draftsman, the deceased was a prominent musical amateur and writer. He had an extensive musical library, and could be seen at all prominent concerts and operatic performances, usually with score in hand. He was an enthusiastic lover of music and a fair-minded musical critic.

**FRANZ REMMERTZ.**—Franz Remmert, the well-known basso, is soon to leave the United States and will take up his abode for the future in Germany. Last Saturday night the Arion male chorus, of which society Remmert has long been a prominent member, gave him a grand farewell supper. The honor was a well-deserved one, for Remmert had always gratuitously given to the Arion his valuable services as soloist at many of their concerts.

**VON BÜLOW.**—Hans von Bülow is organizing a series of six concerts to be given in Hamburg during November, January and February next with the assistance of the greatest soloists to be found in Europe. At the recent Raff memorial in Frankfurt Bülow again launched one of his sarcastic *bon mots*. It appears that two of the pupils of the Raff conservatory, Prince Alexander George, of Hesse, and Princess Marie Elizabeth, of Meiningen,

rendered Brahms's sonata, op. 78, for piano and violin, in a creditable manner. In complimenting these distinguished performers on their rendering, Bülow said that the excellence thereof was all the more creditable to the princely artists as nowadays music at the courts usually was not much better than music in the court-yards.

**MME. HAUKE'S LAWSUIT.**—Mme. Minnie Hauk left for Europe on Saturday last by the steamer *Waesland*. On Monday morning, before Judge Hall, in the City Court of New York, the case of Titus d'Ernesti v. Minnie Hauk and Ernst von Hesse-Wartegg, her husband, was called, and in the absence of the defendants judgment was given for the plaintiff in the sum of \$128 and costs, which latter will now amount to about \$250. The case arose through Ernesti's refusing to play his piano solo in the orchestra while all other soloists appeared on the concert stage, which action on the part of the plaintiff has been pronounced perfectly proper by the experts, among whom were Messrs. Van der Stucken, Mills, Sternberg and de Kotski. The defendants probably will appeal the case.

**ARTHUR MEES.**—Arthur Mees, the excellent chorus-master of the Cincinnati festival chorus, has handed in his resignation and the same has been accepted in a letter of thanks for his past services and their great value to the Festival Association, written by the secretary, Mr. Lucien Wulsin.

## HOME NEWS.

—Mme. Pauline L'Allemand and child will sail for Europe on the *Werra* next Wednesday for a summer vacation.

—The seventh annual convention of the Ohio Music Teachers' Association takes place at Columbus, Ohio, on July 6th, 7th and 8th.

—The Alfa Norman Opera Company has broken up at Albany, amid an angry clamoring of the members for their long-overdue salaries.

—Walter Damrosch is in Prague, where he is busy studying harmony with a good teacher. This augurs well for the young man's future.

—The Belle Cole Concert Company will return to New York by the end of this week and is to undertake a Western tour under the management of Major Pond.

—Miss Dora Valesca Becker, the promising young violinist, gave a successful concert at Orange (N. J.) Music Hall on Thursday evening, the 10th inst.

—"Erminie" keeps the large audiences at the Casino in the best of humor, and there is abundance of hearty laughter at Messrs. Wilson and Daboll as the two thieves. It looks as if Jacobowski's opera would have as long a run as "Nanon." The fiftieth performance will be held on Saturday night.

—Mme. Minnie Hauk has signed an agreement for a concert tour in this country next autumn. She will be supported by a company embracing several well-known names. The features of these concerts will be the presentation in full costume of the pretty third act of Massenet's "Manon Lescaut" and an act from Victor Massé's opera "Cleopatra," which was produced at the Paris Opera Comique last year.

—Ben Woolf has added still another to the versions of Audran's "Serment d'Amour." He calls it "Love's Vow," and it will be produced at the Boston Museum July 5. St. Louis is to hear still another adaptation of it. In the cast will be Misses Von Januschowsky, Etta May Hunt, Louise Lablache and Annie Leslie, and Messrs. Stuart Harold, John Howson, W. H. Fitzgerald and C. E. Boardman.

—The weekly popular concerts in Music Hall, Boston, are an emphatic success. The hall is said to be crowded every Saturday evening, when beer and refreshments are sold, and the programs are called well-balanced, including always several serious works, besides the lighter dance music. The orchestra is declared to be thoroughly competent and well-conducted, and to include many of the best performers in the regular symphony orchestra.

—The most popular piece with the singing clubs of the country the past season was Dudley Buck's "King Olaf's Christmas." "The Spectre's Bride" was given six times by as many choral societies, "Mors et Vita" three, Mendelssohn's "Edipus" and "Antigone" music was popular in Boston and Cincinnati. The programs of Mr. Loring's club in San Francisco are as interesting as any in the male voice department. At the two leading festivals in the country the novelty at Worcester, Mass., was Macfarren's cantata "May Day;" at Cincinnati, Bach's Mass in B minor.

—The centenary of the Stoughton Musical Society was celebrated last Wednesday with becoming ceremonies. At ten o'clock in the morning the town-hall was filled with people from far and near, and the observances of the anniversary began with a performance of the overture to "The Magic Flute" by an orchestra directed by Mr. E. A. Jones, of Stoughton. A hymn by Mr. B. Packard, of Boston, written for the occasion, was then sung to "Old Hundred." In the evening the celebration was brought to a close by a performance of "The Creation." Governor Robinson was among the guests, and briefly addressed the audience. The execution of the choral portions was greeted with storms of applause, and the conductor, Mr. Hiram Wilde, was overwhelmed with congratulations. The soloists, Miss Elene Buffinton Kehew, soprano; Mr. George J. Parker, tenor; Mr. Clarence E. Hay, bass—sustained their parts with credit and won deserved recog-

nition from the audience. The chorus numbered three hundred voices and the orchestra forty-five players.

—Passers-by on Broadway, near the entrance to the Fifth Avenue Theatre, last Thursday afternoon at two o'clock, had their attention attracted by a body of neatly-dressed and happy-faced children, numbering 200. The children had, through their instructors, accepted the invitation of Mr. George C. Brotherton, the proprietor of "The Little Tycoon," to witness the matinee performance of that successful and tuneful opera. Mr. Brotherton was present to personally welcome his little guests, and the pleasure of the adult portion of the audience was heightened by the many evidences of happiness which the children gave during the performance. At its conclusion the children were formed in front of the theatre, and they gave hearty cheers for their generous entertainment.

—The Boston and Albany, Boston and Lowell, Boston and Maine, New York and New England, Old Colony, and Boston R. B. and L. railroads will carry in parties of ten or more persons, attending the annual meeting of the Music Teachers' National Association, at Boston, June 30, July 1 and 2, 1886, from any station forty miles or more away from Boston, at the rate of two cents per mile for each passenger holding a membership ticket. If parties desire to take advantage of these rates, it will be necessary to form parties at once, in order to notify the general passenger agent of the road over which the parties will travel, sufficiently in advance to enable him to make necessary preparation in the way of special tickets.

—Miss Agnes Consuelo, an English songstress of good voice and handsome appearance, took Mme. Cottrelly's part of the *Marquise*, at Wallack's Theatre, in "The Crowing Hen," last Monday night. Colonel McCaull has secured Mr. Robert Wilke, well remembered for his artistic work in "Falka" and "The Ratcatcher," to take Mr. Perugini's place as the *Count* when the tenor's vacation begins next Monday. By the engagement of Mr. Wilke, Colonel McCaull will be enabled to retain Mr. Morsell in the character of *Griolin*, with which he has made a hit, instead of transferring him to Perugini's place. The adaptation of Audran's "Serment d'Amour" is drawing so well that it may run through the remainder of the summer.

—The magnificent organ built by Jardine & Sons for the music-room of Mr. J. R. Myers, of Yonkers, a few years ago, is to be removed to St. John's Church, Yonkers, N. Y. The organ is one of the largest class organs, containing three manuals, five pedal stops, one of which is a 32-foot Bourdon. It contains all the newest and latest improvements, among which are the saxophone, horn, carrillons and a vox humana, from a copy made by Mr. Jardine of the celebrated one in Finburg. It is blown by a compound steam-engine. The organ is well known by musicians, as Mr. Myers gave many musicales at his house, where it was pronounced unequalled for tone, variety and sweetness.

—We have before us a New York concert-house program with much of the space given to advertising, and the remainder to the announcements of the hall and to jokes, irrelevant, stupid and vulgar. We wonder if managers of such enterprises dare believe that such a medium can be made pertinent to the happenings at their establishments, and interesting, without recourse to billingsgate and the dismayed relics of ancient humor.

—Manager Amberg, of the Thalia, who is now abroad, has engaged for his next season the German comic opera singer Fraulein Ziehmeier. She has appeared with much success at the Walhalla Theatre in Berlin in "Nanon" and "Gillette von Narbonne" among other rôles, and will be seen here from October to March. Among other works she will be seen in "The Cossacks," an operetta composed for her.

... A gentleman of provincial appearance came to Mr. Ambrose Austin's ticket office at St. James's Hall shortly before a Rubinstein recital commenced last week and demanded a ticket. "Nothing less than a guinea a seat," replied the smart assistant. "Dang me!" shouted our provincial friend; "a guinea a seat for the Christy Minstrels! My price is a shillin'." There is small wonder that these mistakes occur, considering that, to the surprise of many foreigners, there is occasionally going on under the ample roof of St. James's Hall simultaneously a classical concert, a billiard match, a dinner, a ball and an entertainment by negro melodists.—*London Figaro*.

... A student in Berlin, who had long suffered from the pianoforte practice of a young woman next door, has been relieved by a friend, an electrician, who has invented a piano killer. One day the young woman sat down to practise, when suddenly the instrument was thrown out of tune through its entire scale. The poor girl wept aloud, and the electrician's sympathies were so excited that he was about to restore the pianoforte to its proper form, but was prevented by the enraged student, who swore that the tortures he had endured were not to be so easily condoned. The story spread over Berlin, and musicians and pianoforte doctors came in throngs to examine the instrument, but all efforts to make matters straight or to account for the difficulty were in vain. The explanation is as follows: A large electro-magnet was set up in the room of the tortured man with its poles close to the wall against which stood the pianoforte on the other side. An electric battery was connected with the magnet, and the stream being turned on its influence was felt through the wall by the steel springs in the piano, and proved powerful enough to put the instrument out of tune. Whenever the electric stream was stopped, which occurred as often as the tortured neighbor went out, the mystic influence stopped.



## M. T. N. A.

THE tenth annual meeting of the Music Teachers' National Association will take place in Tremont Temple, Boston, on Wednesday, Thursday and Friday of next week. It will, musically, be the most important one ever held by the association. The public will be admitted to all concerts and recitals given by the association for a small fee, and, we believe, so far as can be permitted, to the discussions also. The chorus has been gathered from the best local sources and is already rehearsing, while the engagement of an orchestra of sixty has been made possible by the subscriptions of the generous handed.

The following is the complete program of the proceedings and we doubt not that it will be found very interesting:

## Wednesday, June 30.

- 9 A. M.—Organ Solo, Phantasia and Fugue, G minor.....Bach  
Mr. Harry Rowe Shelley, Brooklyn, N. Y.  
11 A. M.—Concert, Mr. Edmund Neupert, pianist, New York.  
Mr. Clarence E. Hay, basso, Boston.  
And the Listemann String Quartet, of Boston.  
Mr. Bernhard Listemann, first violin.  
Mr. Fritz Listemann, second violin.  
Mr. Daniel Kuntz, viola.  
Mr. Wulf Fries, violoncello.

## PROGRAM.

- Quintet in F minor.....Brahms  
Mr. Edmund Neupert and Listemann String Quartet.  
Songs.....  
a. "When icicles hang on the wall".....Foote  
b. "Rest on me, dark eye of beauty".....Floersheim  
c. "A maiden fair".....Lynes  
Mr. Clarence E. Hay.  
Piano Solos.....  
a. Ballade.....Neupert  
b. Poetical studies.....  
c. Novelette.....  
d. Oriental danse.....  
Mr. Edmund Neupert.  
Song, "Belshazzar".....Schumann  
Mr. Clarence E. Hay.  
Piano Solo, Fantasia, "Don Juan".....Liszt  
Mr. Edmund Neupert.

## CHURCH MUSIC CONCERT PROGRAM.

- 2 P. M.—I. Gregorian chant.  
2. Italian (ancient) Sanctus in F.....Palestrina  
3. German, "Nundanket alle Gott."  
4. Classical, Kyrie from Mozart's twelfth mass.  
5. Anglican (modern), Quartet (or double quartet),  
"In God is My Hope and My Salvation," from "I  
will give thanks".....Hopkins  
6. French, Tantum Ergo in F.....Lambillotte  
7. Italian (modern), Gloria, from mass in F.....Generalis  
8. Puritanic, Bristol.  
9. Moody and Sankey, "Hold the Fort."  
8 P. M.—Concert, Mr. Clarence Eddy, Chicago, organist.  
Mr. E. M. Bowman, St. Louis, organist.  
Mr. Charles R. Adams, Boston, tenor.  
Mr. Gonzalo Nunez, New York, pianist.  
Mr. Arthur Foote, Boston, pianist.  
Mr. M. Loeffler, Boston, violinist.  
Mr. Fritz Giese, Boston, violoncellist.  
Master Theodore Bernays Spiering, St. Louis, violinist.

## PROGRAM.

- Organ solo, Sonata in G minor, op. 77.....Dudley Buck  
Allegro moderato ma energico. Adagio molto espressivo.  
Poco vivace. Adagio. Allegro vivace.  
Mr. E. M. Bowman.  
Songs.....  
a. "Thou Art Like a Flower".....G. W. Chadwick  
b. "Go, Lovely Rose".....Arthur Foote  
c. "Over the Mountains".....  
d. "Du Nibisches Kind von Heidefeld".....MSS.  
Violin solo, Adagio and Finale, from concerto, op. 26.....Bach  
Master Theodore Bernays Spiering.  
Trio in C minor, op. 5, for pianoforte, violin and cello, Arthur Foote  
Allegro con trio. Scherzo vivace. Molto adagio. Allegro comodo.  
Messrs. M. Loeffler, F. Giese and A. Foote.  
Organ solos.....  
a. Adagio in B major (from 6th org. sym.).....Widor  
b. Scherzo symphonique.....Guilmant  
Piano solo, Andante Spianato and Polonaise in E flat.....Chopin  
Mr. Gonzalo Nunez.

- German songs.....  
Mr. Charles R. Adams.  
Organ solo, Sonata in B minor, op. 178.....Mukel  
Moderato. Adagio. Introduction. Passacaglia.  
Mr. Clarence Eddy.

## Thursday—Concert.

- 2 P. M.—Mr. W. Waugh Lauder, Eureka, Ill.....Pianist  
Miss Elene Buffington Keechew, Boston.....Soprano  
Mr. George M. Nowell, Boston.....Pianist  
Mr. Willis Nowell, Boston.....Violinist

## PROGRAM.

- Fantasia in F minor.....Chopin  
Mr. W. Waugh Lauder.  
Songs, Miss Elene Buffington Keechew.  
Sonata A.....  
Messrs. George M. and Willis Nowell.  
(a) Bohemian Dance.....Smetana  
(b) Elves at Play.....Carl Hymann  
Sonata, C major, op. 53.....Waldstein—Beethoven  
Mr. W. Waugh Lauder.

## CONCERT OF AMERICAN WORKS.—8 P. M.

## Orchestral and Vocal.

1. Overture, "Lara" (MSS.).....Johan H. Beck, Cleveland, Ohio  
(a) "Consolation" (MSS.).....Otto Floersheim, New York  
(b) Scherzo (MSS.).....O. B. Brown, Malden, Mass.  
3. Ode, "City of Freedom," op. 9.....  
A. A. Stanley, Providence, R. I.  
Soli, chorus and orchestra. Miss Susie McKay, soprano; Mr.  
Norman McLeod, baritone.  
4. Adagio and scherzo from symphony in C major,  
No. 1.....G. W. Chadwick, Boston, Mass.  
5. Tenor solo, "In Distant Andalusia" (from "The  
Voyage of Columbus").....Dudley Buck  
6. Scenes from opera of "Solomon" (MSS.).....  
Calixa Lavellee, Boston, Mass.  
(a) The Judgment of Solomon.  
(b) March of the Throne.  
Soli, chorus and orchestra. Miss Fanny Kellogg, soprano; Miss  
Gertrude Edmunds, contralto, and Mr. D. M. Babcock,  
basso.

7. (a) Interlude from drama, "Vlasda" (MSS.).....  
F. Van der Stücken, New York  
Selections from Shakespeare's "Tempest."  
Dance of reapers, dance of nymphs, Caliban's pursuit.  
8. Redemption Hymn.....T. C. D. Parker, Boston, Mass.  
For contralto solo, chorus and orchestra.  
9. Overture, "Princess".....George E. Whitney, Boston

## Friday, July 2.

## 2 P. M.—CONCERT.

- Mr. Carl Faeltel, Boston, pianist; Miss Effie Stewart, New  
York, soprano; Mr. Bernhard Listemann, violin; Mr. Wulf  
Fries, violoncello.

## PROGRAM.

- Trio in G major.....F. Brandeis, New York  
Allegro con spirito. Scherzo-vivace. Andante. Allegro molto vivace.  
Messrs. Faeltel, Listemann and Fries.  
Songs.....  
a. "Dreams".....Strelezki  
b. "Twilight".....Massenet  
c. "The Mill".....Ashmall  
Miss Effie Stewart.  
Sonata, B minor.....Liszt  
Mr. Carl Faeltel.

## 8 P. M.—CONCERT OF AMERICAN WORKS.

## PROGRAM.

1. Overture, "Oedipus".....J. K. Paine, Cambridge, Mass.  
(a. Idyl, "In the Forest.".....Wm. Rohde, Boston, Mass.  
b. "Fairy Dance," MSS.  
c. "Thunelda".....A. M. Loester, Pittsburgh, Pa.  
3. Fragment from ballade, op. 9.....H. W. Parker, Garden City, L. I.  
Soli, chorus and orchestra.  
4. Piano concerto, C minor.....Louis Maas, Boston, Mass.  
1. Allegro moderato. 2. Intermezzo. 3. Presto.  
Mr. Louis Maas and orchestra.  
5. Suite Creole.....John A. Brockhoven, Cincinnati, Ohio  
6. Movements from "Suite" for string orchestra.....  
Arthur Bird, Cambridge, Mass., residence in Berlin  
a. Andantino. b. Presto.  
7. Fragments from "Macbeth" music, MSS.....  
a. Overture to Macbeth.....  
b. Incantation scene.....Edgar S. Kelly,  
c. Gallic march.....San Francisco.  
d. "The Fall of Macbeth".....  
8. Concert overture, op. 3.....Arthur Whiting, Boston, Mass.

It will be seen from the foregoing programs that the concerts will be peculiarly attractive, from the fact that they are more varied than has hitherto been the case. Besides these programs selections will be given in several instances between the essays. A new concerto by Mr. Milo Benedict will be played on Thursday morning and Miss Rosa Lewinthal, of New York, will play the Liszt transcription of Bach's G minor prelude and fugue after the first essay on Thursday, p. m. The Weber Male Quartet and the Carol Club, of Boston, will sing during the morning session of the local division.

Such arrangements regarding railroad rates have been made as will render probable a very large attendance. The interest manifested is very great, and we feel assured that the tenth annual meeting will be a great success from every point of view.

Besides the works already announced it is expected that a fine work by Mr. W. W. Gilchrist, of Philadelphia, will also be produced. Mr. T. G. Lemmon, of Boston, will open the exercises in Section A, on Thursday, a. m., with a selection on the organ.

## Mr. Eddy not to Go to Boston.

CHICAGO, June 19, 1886.

## Editors of The Musical Courier:

IN your issue of the 16th inst. I read with amazement the rumor that I intend to make Boston my future home and "become a member of the teaching staff of the Peter-silea Academy of Music."

This is indeed news to me, and I shall be grateful if you will emphatically contradict the statement.

Yours very truly,

CLARENCE EDDY.

—A cable despatch received here yesterday announces that the London *Daily Telegraph* says that the Abbé Liszt is ill at Weimar, and that his physicians fear that his condition is hopeless.

—Messrs. Sost (bassoon), Hartdegen (violoncello), and Breitschuck (harp) have ceased to be members of the Thomas Orchestra. In Hartdegen's place, who, by-the-by, is a sick man, Michael Brand, of Cincinnati, will be Theodore Thomas's first violoncellist, and a better selection could hardly have been made.

—The first performance in Germany of the "Mikado" took place at the Wallner Theatre, Berlin, on June 1, and proved a complete success. All the principal members were heartily applauded and encored, particularly the ding-dong quartet in the second act, which had to be repeated twice. The critics of the leading papers are unanimous in praising the music and the excellence of the execution. The English company which represented the work is that lately performing in Liverpool. The Crown Prince, with the Princess and their four daughters, were present, as well as the British Ambassador and Lady Malet.

—The recent Cincinnati May Festival which passed in apparent harmony seems nevertheless to have developed some discordant postludes. Such, at least, we must conclude to be the case when reading of Mr. Arthur Mees's resignation as chorus master, and when it is further learned that the secretary (Mr. Lucian Wulson's) resignation is in the hands of the directors, as is also that of Mr. A. Howard Hinkle. Mr. Edward Goepper retires from the board, his term having expired, and will, it is said, give up his share of stock. Mr. Harley T. Proctor has likewise concluded his term of service, and it is doubtful if he will be persuaded to resume.

## Toronto Music Festival.

TORONTO, June 18, 1886.

TORONTO'S first Grand Musical Festival is now a thing of the past, but it will long be looked back to as the beginning of a new epoch in the musical history of the city.

As already intimated in your columns the credit of the inception of the enterprise is due to Mr. Frederic Herbert Torrington, the most prominent executive musician in Canada, and it is to his untiring zeal and energy that the success of the festival is to be attributed.

The executive work involved in the preliminary details has been very great, but the officers and committee of the Toronto Musical Festival Association have vied with each other in zealous devotion to their duties. The festival owes much of its success in regard to the details of management to Mr. John Earls, the hon. secretary; the amount of work he has accomplished in every department has been immense, and its great merit is that it has been done unobtrusively.

The liberal spirit in which the citizens responded to the call for a guarantee fund is a matter of gratification, the amount subscribed amounting to over \$95,000.

The receipts from the four concerts will, however, be quite sufficient to meet all requirements, and it is not expected that any call whatever will be made upon the guarantee fund.

The attendance has been immense, the large Music Hall being crowded at each entertainment, and on two different occasions the sale of tickets had to be stopped.

The soloists selected comprised the most distinguished artists whose services could be secured.

The Grand Festival Chorus, numbering one thousand voices, sang with a brilliancy of tone, certainty of attack and precision of execution that spoke volumes for Mr. Torrington's ability as a conductor. The successful preparation of two such works as "Mors et Vita" and "Israel in Egypt" in the space of a few months is something which could only be accomplished in a musically-cultivated community and under a master hand.

The orchestra, on the other hand, did not prove satisfactory, the playing on the first night lacking firmness and purity of intonation. Their work, however, at the following concerts, to a large extent atoned for the deficiency on Tuesday evening.

The program for the first concert on Tuesday, June 17, consisted of Gounod's sacred trilogy, "Mors et Vita," a work which treats of the awe-inspiring subjects of death, resurrection, the judgment and the New Jerusalem. The religious element reigns supreme, and the composer has dealt with his great themes in a spirit of the utmost reverence and solemnity.

The soloists of the evening were:

- Mrs. E. Aline Osgood.....Soprano  
Mrs. Gertrude Luther.....Soprano  
Miss Agnes Huntington.....Contralto  
Mr. A. L. King.....Tenor  
Mr. Max Heinrich.....Baritone

The concert opened with the singing of the national anthem. The first verse was sung by the soprano and the second by the alto, the conclusion being given by the whole force of the combined chorus, orchestra and organ. The effect was very impressive.

As soon as the excitement occasioned by this effort had subsided, Mr. Torrington gave the signal to commence the oratorio, and the work was proceeded with and held the attention of the vast audience for over two hours.

The first chorus, "A fearful thing to fall into the hands of God ever-living," was given with magnificent tone-power.

Max Heinrich rendered the solo, "I am the Resurrection and the Life," in fine style, his clear, resonant voice filling the large building.

Rather a peculiar incident took place during the singing of the chorus, "Let Light Eternal lighten Him." The electric light, which had been threatening several times, went out, leaving the place in total darkness for a few seconds. The chorus and orchestra, however, being familiar with the score, proceeded without a break in the music.

The singing of the chorus "Day of Anger" was remarkably good.

The chorus and quartet, "While the wicked are confounded," in which Mrs. Osgood took the soprano solo, excited so much applause that Mr. Torrington allowed it to be repeated.

In the second part, the soprano solo and chorus (sopranos and contraltos), "The righteous shall enter into glory eternal," was beautifully rendered. Mr. King faithfully interpreted the music assigned to him and created a decidedly favorable impression in his solo, "With the faithful deign to place us."

Both Mrs. Osgood and Mrs. Luther did admirable work in the soprano solos, which were divided between them.

Miss Agnes Huntington, who appears to be the favorite of both chorus and audience, sang her solos with feeling and expression and with her accustomed beauty of voice, the notes in her lower register being beautifully clear and distinct, and her singing being heartily applauded on each occasion.

The closing chorus, "Hosanna in the highest places," was given in splendid style, the volume of tone being magnificent.

## SECOND CONCERT.

## Wednesday Afternoon, June 16.

The second day of the festival exceeded in its fulfilment the bright promise given by the successful performance on the preceding evening.

The program of the Wednesday matinee, which has already appeared in the columns of the COURIER, was well received.

The work of the orchestra on this occasion was particularly good and showed a great improvement on that of the preceding evening.

The opening overture, "Oberon," was well played, but it was in the "Tannhäuser" and "Tell" overtures that they were heard to best advantage.

In "Tannhäuser" the representation of the magic spells of the "Mount of Venus" and the giddy dance of the Bacchantes, also the pilgrims' chorus at the end of the overture, were especially well rendered.

Mr. A. L. King sang "Cujus Animam" in splendid voice, and his artistic rendering of this aria was perhaps as fine as has ever been heard in Toronto. This gentleman has become an established favorite here.

Herr Henri Jacobson, a local violinist, played the adagio and finale from Max Bruch's concerto in G minor in a pleasing manner and was heartily applauded.

Frl. Lilli Lehmann achieved a great success in her singing of the seraglio aria, "Märchen Aller Arten." Her rich, well-trained voice was heard to advantage in the large Music Hall and she was heartily applauded.

Her second piece, Mozart's "Theme and Variations," received a well-merited encore.

A pleasing incident occurred in connection with this piece.

Mr. J. Churchill Artigue, a local musician, played the flute obligato to this number in a most artistic manner, and at its conclusion Frl. Lehmann, turned round and, shaking hands with him, complimented him on his work.

This gracious act drew quite an ovation from the audience.

Mrs. Luther sang Rubinstein's "Dream" and Grieg's "Song of Hope" in a pleasing manner, which received hearty applause.

This lady has won her way to the affections of a Toronto audience, and her pieces are always well received.

Mrs. Luther's rendering of "I'm Alone at Last" ("Reine de Saba") received a well-merited encore.  
Mr. D. M. Babcock made his first appearance at the festival with "I'm a Roamer" (Mendelssohn). His magnificent deep bass voice was used to the best advantage, and the easy air of abandon with which he sang the piece secured him an encore.



Miss Huntington gave Meyerbeer's "Gla l'ira m'abbandona" ("Il Profeta") in fine style and added another to her list of triumphs here.

Mrs. Joseph Chatterton's harp solo, "La Danse des Fées," was quite a treat, the harp being an instrument which is seldom heard in concert halls at the present time.

Mr. Frederic Archer played Bach's "Prelude and Fugue" in D major in a finished manner. It is, perhaps, needless to say more, Mr. Archer's brilliant work at the organ being well known.

Mr. Otto Bendix gave a fine rendering of Liszt's "Rhapsodie Hongroise," No. 12.

The Festival Association showed their patriotic spirit by using a piano of Canadian make, the manufacturers being Mason & Risch, of Toronto.

#### THIRD CONCERT.

Wednesday Evening, June 16.

Händel's "Israel in Egypt" was the subject for the evening concert, and it was in this work that the chorus scored its greatest success. Never in the musical history of Canada has such a complete success been experienced. The grand double choruses were given forth with a fulness of tone and an irrepressible ardor that has never been equaled in this part of the country. The soloists, audience and all concerned were unanimous in the opinion that for grandeur of tone the chorus could not easily be excelled in America.

"Israel in Egypt" was written in the year 1738, the actual time occupied in its composition being only seventeen days.

The work was produced on several occasions, but it was nearly a century after it was written before it met with success.

It has always been regarded as one of the most stupendous monuments of the musician's art.

The first division of the oratorio deals with the sufferings of the Israelites, then the plagues wrought upon the Egyptians, and finally the grand miracle of the Exodus.

Mr. A. L. King had a better opportunity of showing his richly-trained voice in this work than in "Mors et Vita." His recitatives in the first part of the work were feelingly and carefully sung, his rich tenor voice being heard to the best advantage.

Miss Huntington's rendering of the aria "Their land brought forth frogs" was very fine, but it was in the second part, in the noble air, "Thou shalt bring them in," expressing the calm hope of the Israelites, that she scored her greatest triumph. Superb were the notes of her lower register and her full, rich melodious voice thrilled the audience.

At the close she received an ovation.

The chorus, "He gave them hailstones for rain," was given with great firmness and a tremendous volume of sound.

Mr. Torrington was obliged to permit a repetition of this chorus.

Equally fine was the rendering of the choruses, "He smote all the first-born of Egypt," and "The people shall hear."

Between the first and second part Mr. D. M. Babcock sang the aria "Wave on Wave," and was heartily applauded.

Just as Mr. Torrington resumed his position to commence the second part, Mr. H. M. Blight, chairman of the chorus committee, stepped forward and informed him that a number not down on the program would now be presented, and addressing Mr. Torrington on behalf of the chorus presented him with a handsome marble clock and pair of statuettes, as a mark of their esteem and appreciation of his steadfast work in the preparation of the festival chorus.

The presentation was accompanied with an address, as follows:

TORRINGTON, June 16, 1886.

F. H. Torrington, Esq.:

DEAR SIR—The members of the Toronto Festival Chorus of 1886 desire to convey to you their high appreciation of your efforts in connection with this festival, which will always be referred to by them with feelings of pride.

The scheme, originating as it did with you, has been brought to perfection by the energetic, patient and able work of yourself and a committee who have left nothing undone which money or work could accomplish, promoting the success and original object of the undertaking.

We congratulate you upon the overwhelming success of this, the greatest musical event Toronto has ever witnessed, due so largely to your untiring zeal in musical work.

The general acknowledgment of a marked improvement in the singing of the various city choirs since the festival rehearsals began is of itself an evidence of the good work you have done.

The members of the chorus beg your acceptance of the accompanying clock and statuettes as a slight token of their good will, and venture to predict that the success attending the festival of 1886 is only the beginning of greater things to be undertaken by you in the not far distant future.

On behalf of the chorus,  
Signed—Harry M. Blight, chairman of committee; Mrs. M. E. James, C. D. Daniel, Miss Clara Cox, A. E. Curran, Mrs. T. S. Armon, J. E. Featherstonhaugh, Mrs. C. Morrison, W. B. Short, Mrs. William Revell, J. T. Jones, Mrs. Meriboh Baxter, E. A. Mumford, Miss Susie Ryan, R. B. Street, James B. Baxter.

As Mr. Torrington stepped to his place as conductor and took his position before the chorus, a thousand handkerchiefs were simultaneously waved, and cheer after cheer rang through the hall, showing how popular Mr. Torrington has become with his chorus.

In the second part of the oratorio the choruses were equally well sung, the rendering of "The horse and his rider," "Thy right hand, O Lord!" and "Thou sentest forth Thy wrath" being especially fine. Irresistible force is the phrase which best conveys a meaning of the majesty of the chorus.

Mr. Babcock and Mr. Heinrich were to have sung the duet "The Lord is a man of war," but the latter was unable to sing through illness, and Mr. Frederick Warrington, a local baritone, was called from the chorus at a moment's notice to take the part. The way in which the duet was rendered showed that Mr. Torrington's confidence in Mr. Warrington's ability had not been misplaced, the duet being given in fine style and the voices blending harmoniously.

At the close Mr. Babcock shook hands heartily with Mr. Warrington, and the pair received quite an ovation.

This incident will serve to show the material of which the chorus is composed.

#### FOURTH CONCERT.

Thursday, June 17.

The festival was brought to a successful close with a concert of miscellaneous selections.

The program was as follows:

#### PART I.

1. Overture, "Ruy Blas".....Mendelssohn  
Festival Orchestra.
2. Chorus, "Hark to the Rolling Drum".....Bishop  
School Festival Chorus.
3. Recit. and aria, "Der Hoelle Selbst will ich Segen Entgegen".....Spohr  
("Faust").....Mr. Max Heinrich.
4. Harp solo, "Rhapsodie Fantastique".....Frederick Chatterton
5. Grand aria, "Abscheulicher was eilst du hin" ("Fidelio").....Beethoven  
Mme. Josephine Chatterton.
6. Chorus, "So Merrily Over the Ocean Spray".....Richards  
School Festival Chorus.
7. Recit. and aria, "Honor and Arms" ("Samson").....Handel  
Mr. D. M. Babcock.

#### PART II.

1. a. Gavotte.....Frederic Archer
1. b. Valse, "Lente et Pizzicati" ("Sylvia").....Delibes  
Festival Orchestra.
2. Aria, "Let the Bright Seraphim" ("Samson").....Handel  
Miss Gertrude Luther. Trumpet obligato, Mr. Peel.
3. a. National Song, "Canada".....Words and music by F. H. Torrington.
3. b. Action Song.....School Festival Chorus.
4. Piano Solo, a. "Pastorale".....Scarlatini
4. b. Valse, op. 34.....Moszkowski  
Mr. Otto Bendix.

5. Scene and aria, "Leise frommer Weise" ("Der Freyschutz").....Weber  
Frl. Lilli Lehmann.
6. Chorus, "Swiftly Winged".....Verdi  
School Festival Chorus.
7. Overture, "Tannhäuser".....Wagner  
Festival Orchestra.

The children's chorus numbered 1,300 voices and the large platform was completely covered with fresh young faces.

The appearance of the chorus was most charming and their singing was one of the most pleasant features of the festival, the crescendos especially being well marked.

The hit of the evening was the national song, "Canada," composed by Mr. F. H. Torrington.

The words are as follows:

O, Canada, fair Canada,  
Name ever dear to me;  
A home for all who leave the shores  
Beyond its bright blue sea.  
We love our land, though young it be,  
Its sunshine and its storm,  
Its faces fair and hearts sincere,  
Affections strong and warm.

We love our land,  
We love our flag  
Beyond all others seen;  
God prosper our Dominion fair,  
Our country and our queen.

O, Canada, our birthplace dear,  
Our home of liberty,  
We'll cheer for thee, we'll strive for thee,  
Though young or old be we.  
From youth to age we'll love the land  
Which to our fathers gave  
The fruit of earnest, manly toil,  
Of effort strong and brave.

We love our land,  
We love our flag  
Beyond all others seen;  
God prosper our Dominion fair,  
Our country and our queen.

O, land our fathers chose of yore  
What do we owe to thee?  
Our homes, our hearths from thraldom clear,  
Each man both bold and free.

We love our land,  
We love our flag  
Beyond all others seen;  
God prosper our Dominion fair,  
Our country and our queen.

The words have been set to bright, sparkling music, and at the closing words, "Our country and our queen," the whole platform seemed to become, as if by magic, an agitated mass of red, as the children waved aloft miniature Union Jacks. The effect was electrical, the whole audience cheering with the greatest enthusiasm.

It is needless to say that the patriotic exhibition had to be repeated.

The chorus "So Merrily over the Ocean Spray" was conducted by Mr. Shuch, to whom, in connection with Mr. Perrin, is largely due the splendid training which the children have received, the whole, of course, being supervised by Mr. Torrington.

The soloists sang in their usual effective styles, although the orchestral accompaniments to the selections of Frl. Lehmann were not quite up to the mark.

Mr. Babcock's rendering of "Honor and Arms" ("Samson") secured an enthusiastic encore, and by special request he repeated the song "I'm a Roamer" (Mendelssohn).

Mr. Max Heinrich, who had recovered from his indisposition, gave a very artistic interpretation of Spohr's recitative and aria "Der Hoelle Selbst."

The orchestral overtures were well played, Mr. Archer conducting his own gavotte and Delibes' "Valse e Pizzicati" ("Sylvia"). J. H. DUTHIE.

## Cortland Musical Festival.

CORTLAND, N. Y., June 19.

THE past week has been one of interest to music-lovers of this part of the State in being the annual return of the musical festival season. Twelve years ago Mr. Mohan, the leading music-dealer in this section, inaugurated these festivals with a small chorus in a contracted hall of Cortland. From that time they have increased in size and strength and musical culture until last year they filled the new opera house to overflowing at the performance of Haydn's "Creation." This year has seen a return of the same enthusiasm. The new conductor, Mr. C. Mortimer Wieke, of New York, has met with great success, and has shown himself to be a very efficient leader. His varied musical talents fit him admirably for the position. Mrs. Martha Dana Shepard, Boston's celebrated accompanist, was present this year, with her usual success, at the Decker grand.

Mr. Mohan had succeeded in securing the services of Miss Emma Thursby for the concerts, and her appearance was greeted with unbounded enthusiasm. Her voice was in splendid condition and her success was marked. Each appearance was the occasion for repeated encores, until it seemed a tax upon good-nature to satisfy the enthusiastic demands of the audiences.

Next to Miss Thursby the favorite of the festival was the Lotus Glee Club, of Boston. They sang at the matinees and concerts, and at every appearance were greeted with such an outburst of deserved applause that the number of their encores must have been very burdensome to them as well as flattering.

The Wieke Quintet Club, of New York, also appeared in Cortland for the first time at this festival. These young gentlemen are taking front rank, if one may judge by their performances this week. Some of the selections were quite up to the standard of the Mendelssohn Quintet Club. Their future success does not seem to be an uncertain prediction.

The following are the closing programs:

#### THURSDAY EVENING.

##### PART FIRST.

1. "Send Out Thy Light".....Gounod  
Full chorus.
2. Part song, "Night Witchery".....Storch  
Lotus Glee Club.
3. Piano solo, "Concert Polka".....Bartlett  
Mrs. Shepard.
4. Shadow song, "Dinorah".....Meyerbeer  
Miss Emma C. Thursby.
5. a. Minuet,.....R. Thallon
5. b. Gavotte,.....Tours
6. Baritone solo, "Because of Thee".....Pinsuti  
Mr. Lewis.
7. "Tell Me, Flora".....Full chorus.

##### PART SECOND.

1. "Lead Kindly Light".....Sullivan  
Full chorus.
2. Violin solo, "Scena de Ballet".....De Beriot  
Mr. Claude W. Madden.
3. Humorous glee, "Jane Melissas".....T. J. Smith  
Lotus Glee Club.
4. "Meditation".....Reish  
Wieke's Quintet Club.
5. "Echo Song".....Eckert  
Miss Emma C. Thursby.
6. Peasant Wedding March.....Soderman  
Full chorus.

#### FRIDAY EVENING.

##### PART FIRST.

1. "He Maketh Wars to Cease".....Callcott  
Full chorus.
2. Flute solo, fantasia, "Lucia de Lammermoor".....Miani  
Mr. Albert Fuentes.
3. Vocal march, "Hunter's Joy".....Ascholtz  
Lotus Glee Club.
4. "Song of the Bells," "Lakmé".....Delibes  
Miss Emma C. Thursby.
5. a. Regrets,.....Falconier
5. b. Vision,.....
6. Serenade, "Open the Lattice".....Grieg  
Mr. Snow.
7. Skylark.....Barnby  
Full chorus.

##### PART SECOND.

1. Badinage.....Thomas
  2. Baritone solo, "The Skipper".....Adams  
Mr. Lewis.
  3. Violoncello solo, "Amourette".....C. Schubert  
Mr. Ludwig A. Dorer.
  4. Scotch glee, "Old King Cole".....Edes  
The Lotus Glee Club.
  5. Selections from Gounod's masterpiece, "Redemption".....Miss Thursby.
- Full chorus, piano, organ, string quintet and celestial trumpets.  
Solo and Chorus—From thy love as a father.  
Chorus—For us the Christ is made a victim.  
Solo and Chorus—Lovely appear.  
Celestial Chorus—Unfold, ye portals.

## Chicago Notes.

CENTRAL MUSIC HALL had a good audience last week Tuesday evening at the concert of the School of Lyric and Dramatic Art. Mr. L. A. Phelps, well known in Chicago as a teacher of the Italian method, is director of this school. The performers who are specially worthy of mention are Mrs. May Rosenberg Cahn, Mrs. E. C. Conrad, Miss Eva May Wyckoff, Miss S. L. Pitkin and Mr. August Livermann.

The fifth and last organ recital of Mr. Samuel A. Baldwin took place at the usual hour, 11.30 A. M., on Friday of last week. Mr. Baldwin was assisted by Mr. H. A. Moore and Mr. Friedrich Hess.

An interesting program was interspersed at C. H. Britton's concert in Chicago on the evening of June 17. The pupils especially worthy of mention are Misses Lorie Fuller and Agnes White, Mrs. Rummel Bodden and Mr. Joseph Adams.

Mr. William Broderick passed through Chicago on his way home to Philadelphia. He has been singing at the Omaha Festival, and it is reported he has had a flattering offer from the American Opera Company, but is still under engagement to Emma Abbott.

Mr. George Schleiffarth goes East the beginning of August, to be present at the first performance of his musical comedy called "Soldiers and Sweethearts," which is to take place at the Bijou Theatre, August 16.

Mr. Emil Liebling intends spending his vacation in the East.

Mr. W. S. B. Matthews will go to Colorado.

Prof. S. B. Pratt is back from Omaha and will teach in Chicago this summer.

Mr. Alfred O. Mueller, of the Mueller Conservatory of Music, has gone to Europe on a three-months' trip.

Mr. C. D. Hess, of the Grand Opera House, has gone to New York to look up attractions.

## Music in Chicago.

CHICAGO, June 9, 1886.

THE American Opera Company closed its two weeks' season in this city last Saturday evening. The names of the works, and the number of presentations are as follows: "Lohengrin," 2; "Lakmé," 3; "Orpheus," 4; "Merry Wives of Windsor," 1; "Flying Dutchman," 2; "Marriage of Jeanette," 2; "Sylvia," 2. The season was very successful; good houses every night, with several crowded ones. The fashionable element was out in full force. Such stage settings we have not had here hitherto. The chorus and orchestra were of phenomenal excellence. Some weaknesses were evident in several of the principals, but altogether the renditions were of great excellence. On the second "Lohengrin" night, in particular, the orchestral work, under the baton of Mr. Thomas, was done with a perfection and finish almost miraculous. A high order of merit marked every performance; nor was it merit in spots, as is usually the case in operatic performances. One of the most marked features of the season just ended was the comparatively uniform excellence of the presentations. The fact that so much has been accomplished in so short a time is simply astonishing, and is full of promise for the future.

Mr. Samuel A. Baldwin's organ recitals at Central Music Hall continue. They are very successful from an artistic point of view, but the audiences are far from what the excellence of the concerts merits.

The Costa Club, under the direction of Mr. C. Jay Smith, has given two very successful performances of Costa's oratorio of "Eli" in the past two weeks. Among the soloists, Mr. J. L. Johnson, of this city, particularly distinguished himself by his thoroughly artistic work. Miss Meyers would have been equally satisfactory, but for an excessive vibrato, which was very unpleasant. Miss Alice L. Doty, at the organ, accompanied with taste and skill, doing much to enhance the general effect. Mr. Ballaseyus presided at the piano. The club is a new organization, one which promises to become an important addition to our home choral forces. It gave proof of having received the most careful and conscientious training from the director, Mr. Smith.

FREDERIC GRANT GLEASON.

Some of the English musical monthlies have a department of "Curiosities in Criticism," in which the following has not yet appeared: "As the leader swung the baton from the pedestal at 7:45 o'clock, and the orchestra, under the leadership of Professor Blank, responded to the opening strains, the audience were made at once to realize that they were to listen to a treat. The orchestration in the opening representation showed power and effectiveness. The bass recitative in the beginning by Mr. Blank was well opened. The temper of the chorus was at once realized as the chorus opened, and the excellent effect was shown in the crescendo at the first (phrase quoted), and a grand effort was produced. The chorus was a grand and majestic one, well balanced and even, although leaning somewhat to the excellent fault of rather too much soprano effect."



**Professional Cards.****ADOLF GLOSE,**

Solo Pianist and Accompanist.  
(With Miss Clara Louise Kellogg's Concert Co., seasons 1881-82-83-84-85-86.)  
Address 210 East Tenth Street, New York.

**CAROLA DORN,**

CONTRALTO,  
Metropolitan Opera House; Opera, Concert, Oratorio. Address for lessons—voice culture of the best (highest) German school—ENGAGEMENTS, 216 West Fortieth Street.

**AUGUST A. WOLFF,**

Violin,  
884 Park (Fourth) Avenue.

**MAX TREUMANN,**

Baritone, Concert, Oratorio and Opera. Vocal Culture. 1427 Park ave., bet. 80th & 81st sts., New York.

**JOHN BAYER,**

Piano Instruction. Address, Steinway Hall, New York.

**Mlle. ZÉLIA DE LUSSAN,**

Prima Donna Soprano. Concert and Oratorio. Address Geo. W. Colby, 23 East 14th Street; or residence, 137 West 49th Street, New York.

**VOGT CONSERVATORY OF MUSIC,**

No. 19 East 14th Street, New York City.

**MME. L. CAPPANI,**

Vocal Culture, 217 Second Avenue, New York.

**PROF. S. E. JACOBSON,**

Violin School, Cincinnati, Ohio.

**MISS KATE BENSBERG,**

Soprano,  
Concerts, Oratorio and Opera. Address L. M. Ruben, Manager, 40 Union Square, New York.

**MISS JOSEPHINE E. WARE,**

Concert Pianist, Accompanist and Teacher.  
405 Lexington Avenue, New York.

**CARL ALVES,**

Vocal Instructor, 246 E. 58th Street, New York.

**MRS. FLORENCE CLINTON-SUTRO,**

Teacher of the Pianoforte and Concert Pianist,  
595 Fifth Avenue, New York.

**MME. MURIO-CELLI,**

Vocal Instruction,  
No. 18 Irving Place.

**MR. AD. M. FOERSTER,**

Voice Culture, Piano, and Theory of Music,  
Pittsburgh, Pa.

**MR. WILLIAM COURTNEY,**

Concert Oratorio and Vocal Instruction.  
Address 27 Union Square, New York.

**FREDERICK W. JAMESON,**

Tenor. Oratorio and Concerts.  
Care of George Colby, 23 E. 14th Street.

**MISS HATTIE J. CLAPPER,**

Contralto for Concert and Oratorio. Address Mr. W. Courtney, 27 Union Square, New York.

**MAX BENDHEIM.**

Basso Cantante for Oratorio, Concerts and Vocal Instruction.  
Care of Wm. Knabe & Co.,  
112 Fifth Avenue, City.

**MISS LAURA B. PHELPS,**

SOLO VIOLINIST.  
"Miss Phelps possesses a fine technique, beautiful tone; indeed, all the qualities demanded of the virtuoso combined with youthful grace."  
"OVIDE MUSIN."  
Address, 24 Greene Avenue, Brooklyn, N. Y.

**J. F. VON DER HEIDE.**

Kullak's Academy of Music, and Böttcher's High School for Pianoforte, Berlin. Pianoforte, Harmony and Counterpoint. Lessons in Ensemble Playing (Violin). Address STEINWAY HALL, New York.

**ANTHONY J. DAVIS,**

Instruction in Music in all of its branches. Organist of Temple Emanu-El, Forty-third Street and Fifth Avenue. Address Wm. A. Pond & Co., 25 Union Square, New York.

**C. F. DANIELS,**

Composer, Pianist and Organist. Pupils received and MSS. revised for publication. Address at GRAND UNION HOTEL, 42d Street and Fourth Avenue, New York City.

**MADAME MARIE DAUSZ,**

VOCAL CULTURE.  
Address "THE FLORIDA," 331 Second Avenue, or care of Steinway Hall, New York.

**MR. FRANK H. TUBBS.**

Vocal Instruction; Conducting Singing Societies.  
11 E. 14th Street, Room 8.

**C. A. CAPPA,**

(Seventh Regiment Band, formerly Grafulla's Band), furnishes Grand or Small Orchestra and Military Bands for Concerts, Weddings, Parties, Excursions, Parades and all other occasions. Address:  
25 Union Square, New York.

MME. LOUISE GAGE-COURTNEY,  
Vocal Instruction,  
Address 28 East 17th Street, New York.

**THEODORE SUTRO,**

Attorney and Counsellor-at-Law, 99 Nassau Street (Bennett Building), uptown address, 292 Fifth Avenue, New York.

**ANNA BULKLEY HILLS,**

Contralto. Concert and Oratorio,  
American Exchange, London.

**LOUIS BLUMENBERG,**

Solo Violoncello. Address MUSICAL COURIER, 25 East 14th Street, New York.

**MISS DORA BECKER,**

Concert-Violiniste. Address 150 East 86th Street, New York.

**VICTOR S. FLECHTER,**

Importer and Dealer in Cremona Violins, Violas and 'Cellos. Italian, French, German and other makers.  
Roman Strings, Fine Bows, Artistic Repairing.  
Address 23 Union Square, New York.

**M. DEVO,**

Solo Pianist, and Teacher of the Pianoforte  
Address Steinway Hall, New York.

**MRS. HELEN AMES, SOPRANO,**

CONCERT AND ORATORIO SINGER,  
Address 106 W. 53th Street, City.

**DILLER'S BAND,**

Francis X. Diller, Musical Director.  
String Orchestra, Military and Serenade Band.  
Diller's Classical Cornet Quartette.  
Office, 224 E. Thirtieth St., New York.

**MRS. BELLE COLE.**

Mezzo-Soprano, Contralto, Oratorio and Concerts.  
The under-signed is authorized to make engagements for Mrs. Belle Cole. GEO. COLBY, 23 E. 14th Street, New York.

**THE ART OF SINGING.**

Improvement of Voice—Best Modern School—successfully taught by SIG. PIETRO FERRANTI. A limited number of pupils wanted. Address 107 E. 19th Street.

**MR. FREDERICK LAX,**

Solo Flute of Gilmore's Band; also Solo Flageolet. Open for concert engagements. Address, Office Musical Courier, 25 E. Fourteenth St., New York.

**FREDERIC GRANT GLEASON,**

Teacher of Piano, Organ, Composition and Orchestration. Lessons in Musical Theory given by correspondence.  
Address, 170 State Street, Chicago.

**DR. L. H. FRIEDBURG,**

40 East Tenth Street, New York.  
Professor of the German language. Grammar, Elocution, Clear Pronunciation for Vocalists. Lessons at teacher's or at pupil's residence.

**JOSEPH COMELLAS,**

A Pupil of Plaidy and Moscheles,  
PIANIST AND ACCOMPANIST,  
Will receive pupils in the art of piano playing. References: Mr. G. Schirmer, Messrs. Martens Bros. Messrs. A. Cortada & Co. Residence, 39 W. 16th St.

**Mme. ANNA DRASDIL-KERSCH,**

CONTRALTO,  
Herr JOSEPH KERSCH,  
BASS-BARITONE,  
Graduate of the Vienna Conservatory.

Concert and Oratorio, Vocal and Piano Instruction, No. 337 Second Avenue, between 19th and 20th Streets.

**ACHILLE ERRANI,**

VOCAL TEACHER,  
221 East 18th Street, New York.

**C. A. SMITH & CO.**

WHOLESALE MANUFACTURERS

**Upright Pianos.**

OFFICE AND FACTORY:  
89 and 91 East Indiana Street,  
CHICAGO.

**C. REINWARTH,  
PIANOFORTE STRINGS,**

114 East 14th St., New York.

**UNION CENTRAL  
Life Insurance Co.**

HIGHEST INTEREST RATE!  
LOWEST DEATH RATE!  
LARGEST DIVIDENDS!  
ENDOWMENTS at LIFE RATES!

Assets, over \$3,000,000.

PHILIP H. FRASER, Gen'l Agent,  
18 Wall Street, New York.

**JACOB DOLL,**

—MANUFACTURER OF—

**Pianoforte Strings and Desks,**

DEALER IN MUSIC WIRE,  
402, 406 & 408 East 30th Street, New York.

**AUGUST SAUER,**

SOLE MANUFACTURER OF THE  
**C. D. PEASE**

**Patent German Silver Action-Rails,**

49 WEST BROADWAY, NEW YORK.

The best rail ever used in Piano Actions. No piano complete without it; far superior to the old wood and brass shell rail. A most complete and elegant improvement in pianos.

**WEGMAN & HENNING,**

Piano Manufacturers.

UPRIGHT PIANOS A SPECIALTY.

AGENTS WANTED.

ITHACA, N. Y.

**THE "MILLER" ORGAN**

Is the Best and Most Salable  
Organ of the day.

AGENTS WANTED WHERE WE ARE NOT REPRESENTED. CATALOGUE, &c., FREE.

MILLER ORGAN CO., Lebanon, Pa.



Promptitude,  
Accuracy.

Fair Dealing,  
Full Count.

**LOCKWOOD PRESS**

HOWARD LOCKWOOD,

Proprietor,

**PRINTING ESTABLISHMENT****AWARDS FOR PUBLICATIONS, PRINTING AND ART.**

PARIS EXPOSITION, 1878—Diploma of Honor.  
SYDNEY INTERNATIONAL EXHIBITION—1879-1880—First and Special Degree of Merit; also Second Degree of Merit.  
MELBOURNE INTERNATIONAL EXHIBITION, 1880-1881—Four First Orders of Merit, two Silver and two Bronze Medals.  
ATLANTA INTERNATIONAL COTTON EXPOSITION, 1881—Highest Award.

ADELAIDE EXHIBITION, 1881—Two Special First and two First Degrees of Merit, two Gold and two Silver Medals.  
CINCINNATI INDUSTRIAL EXPOSITION, 1881-1882—Highest Award.  
NEW ZEALAND INTERNATIONAL EXHIBITION, 1882—One Gold and three Silver Medals, Highest Awards.  
CALCUTTA EXHIBITION, 1883—Silver Medal.

**FINE CATALOGUE WORK A SPECIALTY.**

CIRCULARS, Pamphlets, Catalogues, Books, Newspapers, and all kinds of work printed at moderate rates for good work. Photo-engraved plates, ready for letterpress printing, by the best process, furnished in facsimile or reduced size, from an ordinary proof-sheet, pen-sketch or photograph. *Send for Estimate.*

Nos. 126 & 128 DUANE STREET, NEW YORK.



# THE MUSIC TRADE.

## The Musical Courier.

PUBLISHED EVERY WEDNESDAY.

ESTABLISHED JANUARY, 1880.

No. 332.

Subscription (including postage) invariably in advance.  
Yearly, \$4.00; Foreign, \$5.00; Single Copies, Ten Cents.

### RATES FOR ADVERTISING.

PER INCH.

Three Months.....	\$20.00	Nine Months.....	\$60.00
Six Months.....	40.00	Twelve Months.....	80.00

Advertisements for the current week must be handed in by 5 P. M. on Monday.  
All remittances for subscriptions or advertising must be made by check, draft, or money orders.

NEW YORK, WEDNESDAY, JUNE 23, 1886.

MARC A. BLUMENBERG.

OTTO FLOERSHEIM.

## BLUMENBERG & FLOERSHEIM,

Editors and Proprietors,

Offices: No. 25 East 14th St., New York.

CHICAGO OFFICE: No. 44 LAKESIDE BUILDING,

JOHN E. HALL, WESTERN REPRESENTATIVE.

## CHICAGO.

### Latest from Our Chicago Representative.

CHICAGO OFFICE MUSICAL COURIER,  
44 LAKESIDE BUILDING,  
CHICAGO, June 21, 1886.

SEVERAL large shipments of organs took place last week for points West and Northwest, and these shipments were in large quantities, three being carloads. This, taken together with receipts of Eastern organs here, is an indication that our prophecy in regard to a revival in the organ business is about being fulfilled. The activity in the organ line is remarked upon frequently by members of the trade here, and hopes are entertained that it will continue and grow until it reaches its old time extent.

Horace Branch reports an excellent trade in Steck pianos during the past month. Mr. Branch has never done a better trade in these excellent instruments than during recent months, and states that the demand for instruments in walnut and mahogany is especially remarkable.

Lyon & Healy's trade in brass-band instruments and in small musical merchandise reaches such enormous proportions that it causes astonishment among Eastern firms and traveling men who come here. The enterprise and intelligence which this firm has demonstrated in the conduct of this business calls for special comment and admiration. The system in vogue is so thorough and complete that it could be adopted with advantage by many other firms in the same line. Mr. Gregory, the European buyer of the house, has just returned after a three months' visit on the other side of the Atlantic, where he has made large purchases of musical merchandise, and especially harps, violins and other musical instruments.

In fact, Chicago, great as it is as a distributing centre for pianos and organs, is also a centre for the distribution of that line of goods represented, for instance, by Lyon & Healy. And, moreover, let it be said that this trade is rapidly growing, as it runs in grooves different altogether from those in which the piano and organ trade runs and is not influenced by the same conditions that rule the latter trade, which has not been as brisk as that in musical merchandise in general. Let us instance one item, viz., brass-band instruments. There are constantly brass bands in course of formation in the towns of the West. There are thousands upon thousands of small towns and villages, each one in course of time sure

to have its brass band. The demand for these instruments is, therefore, a constant and healthy one.

Among Eastern men here last week were Mr. Holmstrom, of James & Holmstrom, and Mr. Orrin A. Kimball, of the Emerson Piano Company. Mr. Cone, of the W. W. Kimball Company, has gone East on a two months' vacation, and Mr. Conway, of the same company, left for the East on a two weeks' business trip. Mr. Cone will probably "summer" somewhere near Boston.

T. Floyd Jones, the representative of Haines Brothers, in this city, has gone East. R. S. Howard was in town also; so was Julius Meyer, of Omaha. Mr. Healy, of Lyon & Healy, has gone to New York to attend the annual meeting of the Sheet Music Board of Trade, which is to have taken place in New York, Tuesday, June 22.

The friends of Col. Levi K. Fuller, of the Estey & Camp Company, in this city, were delighted to hear of his nomination by the Republican State Convention of Vermont as Lieutenant-Governor. Colonel Fuller is a man highly esteemed here by everyone who has the honor and pleasure of his acquaintance, and in his new and exalted sphere there will be no trade to wish him more success than the Chicago music trade.

Rufus W. Blake, of the Sterling Company, is expected back from his extended business trip within a short time. In the meantime Messrs. Mason and Ambuhl have been hard at work getting matters into good shape and also selling instruments. With these two gentlemen as his assistants, Mr. Blake will be able to do an excellent trade as soon as the season opens.

In conversation with a gentleman in the banking business in this city, we were informed that in the opinion of leading banks and bankers there is no healthier and more prompt trade than the music trade of this city. If there is any paper of any of the houses here on the market it is taken rapidly and at healthy rates. In fact, there is no paper to be found to any extent, and on the street most all other lines are represented in heavier and larger amounts than the piano and organ line.

The large firms give little or no paper, and if they do it is given with an intention and purposes. Nearly all of the smaller houses can get all they want, whenever they may want a loan, at low rates. This condition of things in the money market, which acts like a financial barometer, is the best indication of the sound condition of the Chicago piano and organ trade generally.

### Fuller for Lieutenant-Governor.

THE Republican State Convention of Vermont, which met at Montpelier and nominated E. J. Ormsbee for Governor last Wednesday, nominated Col. Levi K. Fuller, of Brattleboro, for Lieutenant-Governor.

There were two candidates, the one being Franklin Fairbanks, of St. Johnsbury, and the other Colonel Fuller.

The former was presented by H. C. Bates, of St. Johnsbury, and seconded by Josiah Groat, of Newport; ex-Governor Redfield, Proctor at Rutland; Roswell Farnham, of Bradford; A. E. Stanley, of Leicester; P. K. Gleed, of Morrisville, and L. O. Green, of Woodstock. Col. George W. Hooker presented the name of Levi K. Fuller, which was received with great enthusiasm, and this was seconded by F. E. Woodbridge, of Vergennes; L. G. Hinckley, of Chelsea; S. M. Pingree, of Hartland; A. F. Walker, of Rutland; C. N. Parker, of Royalton; J. V. Carney, of Bennington; W. H. Parker, of Cambridge; G. A. Ballard, of Fairfax, and O. B. Boyce, of Barre. On a ballot Fuller had 425, Fairbanks 145, and the former was declared nominated, it being made unanimous.

### At Col. Fuller's Home.

BRATTLEBORO, Vt., June 16, 1886.—Col. L. K. Fuller's nomination to-day for Lieutenant-Governor was a great surprise to his fellow-townsmen here, but it is favorably received. He was met at the depot to-night, on the arrival of the special train, by a delegation, and headed by the First Regiment Band and the battery of which Colonel Fuller is captain the procession paraded the streets while a salute was being fired.

This nomination is equal to an election, as Vermont is a Republican State, and whatever differences existed prior to the meeting of the convention were amicably adjusted, and in consequence the best of feeling was subsequently manifested, as will be noticed in the unanimous nomination of Colonel Fuller.

The organ and piano trade feels itself highly honored in the distinction thrust upon one of its very foremost representative men, and we are convinced that we are expressing a unanimous opinion when we say that there is not another man in our line of industry to-day who is worthier of the high honor which the Vermont Republicans have bestowed upon Colonel Fuller. Three cheers for the Colonel! Three cheers for the Governor!

### Has She No Redress?

IN our issue of April 21, 1886, we printed an item on the subject of an Emerson piano which was sold in Minneapolis by the Century Piano and Organ Company, the number of said piano having been changed from its original number to the strange figure 750,000. The Century Piano and Organ Company do not represent the Emerson piano in Minneapolis, and the piano in question could not have been received by the Century Company in the regular channel of business.

However, the Century Piano and Organ Company sold said piano to a Mrs. Maggie Gow, as per following agreement:

MINNEAPOLIS, Minn., April 22, 1886.

To value received, I, the subscriber, residing in Minneapolis, County of Hennepin and State of Minnesota, promise to pay to the order of the Century Piano and Organ Company \$300 at their office, 320 Nicollet-ave., as follows: \$150 this day and \$150 on the 22d day of each succeeding month until paid in full, with interest, &c.

The consideration of the above and foregoing promissory note is the agreement to sell and deliver to the signer hereof one piano made by Emerson Piano Company, No. 750,000, style 7, by said Century Piano and Organ Company, &c.

(Here follows the usual verbiage found in agreements of that kind.)

Signed, MRS. MAGGIE GOW. [SEAL.]

Signed, Witnessed by M. A. PAULSON.

The purchaser, Mrs. Maggie Gow, continued to pay until she had reduced the indebtedness to \$50, when she determined, for reasons unknown to us, to remove to the East, and notified the Century Piano and Organ Company to that effect. The company induced the lady to leave the Emerson piano, No. 750,000, which she had purchased from them, in their care, and get in its place another piano in the East. They gave her the following letter:

MINNEAPOLIS, May 7, 1885.

Messrs. Vose & Sons, Boston, Mass.:

GENTS—Upon payment to you of \$150 please deliver to Mrs. Maggie Gow one Vose & Sons' piano, style (s) five, upright, in Boston.

Century P. & O. Co.,

per M. A. Paulson, "Sec."

Mrs. Gow knew nothing about the Vose piano, and was under the impression that it was an instrument of as high grade as the Emerson piano. Having paid up \$250 on the Emerson, and now finding that she had virtually paid this sum toward a Vose piano, which she, however, did not then even own, but on which she had to pay \$150 cash in addition to the \$250 already paid, before she could call it her own, she naturally hesitated.

She never understood that the chief object which the Century Piano and Organ Company had in view was to keep the Emerson piano in the West, for they feared that had it come East the parties who changed the number would have been traced by means of an examination of the piano. That they succeeded in this one point should have satisfied the managers of the Century Piano and Organ Company—but no. Not satisfied with retaining the piano these men induce this Mrs. Gow to accept an order on Vose & Sons, which compelled her to pay \$150 cash in addition to the \$250 she already paid, if she wants to own any piano at all and then it must be a Vose piano.

Mrs. Gow, after investigation, decided not to pay \$150 in addition in order to become the owner of a Vose piano, and wrote to the Century Piano and Organ Company that she desired some kind of satisfaction.

To the letter she received the following reply:

MINNEAPOLIS, Minn., April 5, 1886.

Mrs. Maggie Gow, 320 Cumberland-st., Portland, Me.

DEAR MADAME—Your letter of March 31 was duly received and contents noted. The matter was entirely settled with us when we gave you an order on Vose & Sons, Boston, for a new instrument.

We tried to make it perfectly plain to you then, and cannot see how we can make it any plainer now. Your old instrument we have been able to sell, but at a discount. We can do nothing different from what we have agreed.

Yours truly,

CENTURY PIANO AND ORGAN COMPANY.

S.

In the above letter it will be noticed that the 750,000 Emerson piano belonging to Mrs. Gow has disappeared.

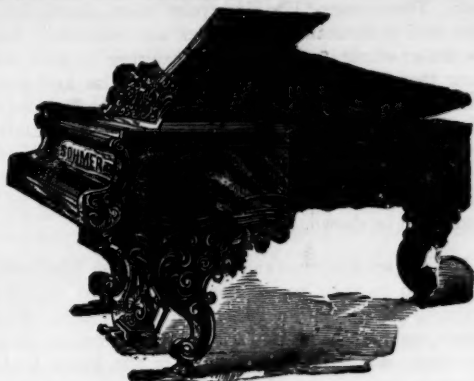
Whose piano was it? Of the \$300 which Mrs. Gow agreed to pay she had paid \$250. All she had to do was to pay \$50 on it and then it would have been paid in full. That she was urged to pay instead of \$50 the sum of \$150 more and then get a Vose piano instead of an Emerson does not adjust matters, for Mrs. Gow did not intend to do anything of the kind as soon as she had discovered what kind of a piano the Vose piano was. Consequently Mrs. Gow is the owner of the 750,000 Emerson piano as soon as she pays the \$50 due. Or has she no redress? Has she lost the whole sum of \$250 as a result of her determination to remove to the East? Is this the kind of business which is done by the Century Piano and Organ Company? How much money did the company get for the Emerson No. 750,000 piano after again selling it? Probably \$250. That makes \$500 for the piano and Mrs. Gow gets nothing. We ask again, has she no redress?

—Mr. George Nembach, of the firm of George Steck & Co., leaves for Europe to-day on the steamship Eider, to be gone about two months. Mr. Nembach's trip across the little pond is taken for the sake of recreation, which a gentleman who applies himself so closely to business, as Mr. Nembach does all the year around, certainly requires.



# SOHMER

The Superiority of the "SOHMER" Pianos is recognized and acknowledged by the highest musical authorities, and the demand for them is as steadily increasing as their merits are becoming more extensively known.



# SOHMER

Received First Medal of Merit and Diploma of Honor at Centennial Exhibition.

Superior to all others in tone, durability and finish. Have the indorsement of all leading artists.

SOHMER & CO., Manufacturers, 149 to 155 E. 14th St., New York.

## NEW ENGLAND PIANOS.

Noted for their Fine Quality of Tone and Superior Finish.

CATALOGUES  
FREE.

NEW ENGLAND PIANO CO., 32 George St., Boston, Mass.



### CARL MAND

BY SPECIAL APPOINTMENT  
PIANOMANUFACTURER  
TO THE  
ROYAL COURT AND TO HER MAJESTY THE EMPRESS  
OF GERMANY  
COBLENZ, GERMANY.

1860 DÜSSELDORF First Prize for overstrung Grands.  
1860 DÜSSELDORF First Prize for overstrung Cottages.  
1861 MELBOURNE First Prize, Grand Gold Medal, for overstrung Pianos.  
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Grands.  
1863 AMSTERDAM First Prize, Grand Diploma of Honour for overstrung Cottages.  
(Only Highest Distinction for the whole Kingdom of Prussia.)  
1864 LONDON Member of the Jury, not competing.  
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Grands.  
1865 ANTWERP First Prize, Grand Diploma of Honour for overstrung Cottages.  
1865 COBLENZ Only First Prize of Honour by Her Majesty the Empress Augusta.

TESTIMONIALS from Abt, Brahms, von Bülow, Friedheim, Ganz, Jaell, Liszt, Madame Clara Schumann, Servais, Thalberg and Wagner express the opinion that these Pianos possess incomparable beauty of tone, have an elegant touch, and remarkable durability.

The ESTEY ORGANS have been favorites for years.



No Organ is constructed with more care, even to minutest detail.

Skilled judges have pronounced its tone full, round, and powerful, combined with admirable purity and softness. Illustrated Catalogue sent free.

**J. PFRIEMER,**  
PIANO-FORTE  
**HAMMER & COVERER,**  
*Grand, Upright and Square.*

FACTORY AND OFFICE:  
229 East 22d Street, New York.

THE CELEBRATED  
**WEAVER**  
Parlor and Chapel Organs.  
Agents wanted in every State and Territory. First-class instruments and thorough protection guaranteed. Send for Catalogues, Testimonials, &c., to the  
**WEAVER ORGAN AND PIANO CO.,**  
FACTORY: YORK PA.

**KRAKAUER**  
**BROS.,**

MANUFACTURERS OF FINE GRADE

**Upright Pianos**

WAREHOUSES:

40 Union Square, New York.

FACTORY: 729 AND 731 FIRST AVE.

## THE WILCOX & WHITE ORGANS

Are Manufactured with an advantage of OVER THIRTY YEARS' experience in the business, and are the very best that can be produced.

OVER EIGHTY DIFFERENT STYLES.

Send for Illustrated Catalogue.

WILCOX & WHITE ORGAN CO., Meriden, Conn.

### AGENTS

Prefer Decker & Son's Pianos because they are genuine, honest, first-class instruments for which a fancy price is not charged to cover heavy advertising expenses.

**DECKER & SON,**  
*Grand, Square and Upright Piano-Fortes,*  
WITH COMPOSITION METALLIC FRAMES AND DUPLEX SINGING BRIDGE.  
Factory and Warerooms, Nos. 1550 to 1554 Third Avenue, New York.  
"LEAD THEM ALL."

### THE PUBLIC

Prefer Decker & Son's Pianos because they are matchless in brilliancy, sweetness and power of their capacity to outlast any other make of Pianos.

**FISCHER**  
ESTD 1840.  
**PIANOS**  
RENOWNED FOR  
TONE & DURABILITY

**J. & C. FISCHER PIANOS.**  
GRAND, SQUARE and UPRIGHT.

OFFICES AND WAREHOUSES:

415, 417, 419, 421, 423 425 & 427 W. 28th Street, New York.



**65,000**  
NOW IN USE.



## THE TRADE LOUNGER.

MANY persons are under the impression that the upright piano in the United States is the product of a late day in piano manufacturing. It is true that the present, full iron plate upright, with its multitudinous improvements, is a modern American product, but there was a short period many years ago when a piano manufacturer made a large number of upright pianos and also stopped making them, although against his will.

\*\*\*\*

Timothy Gilbert, one of the first men who made pianos in quantities in Boston, in fact in this country, during the first half of this century, had a brother named Lemuel, who worked with him, but on account of disagreements left him and started in business on his own account in Boston. Some time during 1846 or 1847 a man named Owen came from Montreal to Boston with an English upright and showed it to Lemuel Gilbert, who was an enterprising, sanguine man, located at that time on Beach-st., near Washington, Boston, making square pianos. Lemuel Gilbert took hold of Owen's piano and began experimenting, and soon had a few of these upright pianos ready for display. He made a great splurge with them, and made their introduction the occasion of a kind of banquet in his wareroom, to which he invited the members of the press of Boston and many musical people, among whom was the late Lowell Mason.

\*\*\*\*

A. M. McPhail, at present still manufacturing pianos and uprights only, in Boston, was bookkeeper at that time for Lemuel Gilbert and held a \$10,000 mortgage on the business, and there was a Mr. Keith, then a big action maker in Boston and a friend of McPhail's, who also held a mortgage amounting to \$20,000 on Gilbert's business. Gilbert started in heavily with these new pianos, and although Jonas Chickering was cautiously turning out only a few uprights at the time, Lemuel Gilbert jumped in and made one hundred and immediately followed this up by making or starting another hundred. McPhail, who had charge of the books and who was watching his and Keith's interests, saw that things were going wrong, put a stop to the whole business, and soon discouraged Gilbert. On toward the middle of the fifties there were but few uprights made. They were 6½ octaves, flat scale, of course, and not a bit of iron plate in them.

\*\*\*\*

It may surprise many readers of this to learn that so many pianos were turned out of one factory in Boston forty years ago; however, Lemuel Gilbert, as well as his brother, and, naturally, Jonas Chickering, did a wholesale trade chiefly in what is now known as the South. Down the Ohio and Mississippi rivers these pianos were sent in quantities. In 1856 John C. Fremont ran as first Republican candidate for the Presidency against James H. Buchanan, who was elected. Timothy Gilbert, the brother of Lemuel, was an ardent abolitionist. This soon reached the ears of his Southern customers. A short while after the election of 1856 Lemuel Gilbert went down to Ohio and Kentucky to collect debts, and in answer to inquiries did not deny that he was Timothy's brother and that he partly shared in his views. He consequently received few or no orders, and in one place was nearly mobbed. He died during this trip, and his son went West to bring home his remains. The business was closed up by Keith and McPhail. I understand that after the mortgages were satisfied very little was left for the creditors. Keith is dead; McPhail is making uprights in Boston and Lemuel Gilbert's son, who brought his remains East, has been for years in the office of the Boston Transcript, where he is a trusted employee. A revolution took place in the manufacture of uprights and they are to-day the leading pianos in the United States. Lemuel Gilbert is thus endorsed, although too late by decades to do him or his descendants any good.

\*\*\*\*

I have always maintained that the piano business can be successfully conducted without any alliances with falsehood and false pretensions, and the fact that so many piano and piano and organ houses did and do succeed without calling into requisition falsehood is sufficient evidence for me that I am correct. I believe, for instance, that the Grovesteen & Fuller Piano Company can get along, at least as well as it has since its organization, by abjuring falsehood and false pretensions instead of allying itself with these unnecessary adjuncts. Surely the company could have done no smaller business than it has done had it stuck to the truth. The new catalogue has been mailed to this office and we may as well take a peep at its contents.

\*\*\*\*

The first thing that strikes us after opening the neat little brochure is "Established 1825." This is false; it is

rank. Then comes "For sixty years these pianos have been used in thousands of families and schools." Not one dealer whose trade is worth catering to does not know that this statement is absurdly false and even ludicrous. On the back page it states: "The Pioneer in Pianoforte Building." This is nonsense and so utterly and lamentably the self-evident product of ignorance that it becomes ridiculous. Next it says: "A record of sixty years." This is a downright falsehood. No such record can be shown.

\*\*\*\*

The parties who revel and delight in these falsehoods can do so to their heart's content, and it is no one's business, except that of THE MUSICAL COURIER, which insists upon exposing operations of such nature whenever they make their appearance in the music trade. However, decency should dictate to the dispensers of the above falsehoods not to utilize honorable names by combining them with their tergiversations and malformations. See what the Grovesteen & Fuller Company's catalogue states: "About the same time the since famous house of Grovesteen & Fuller, in New York, and the late Jonas Chickering, in Boston, began in a modest way to make the then almost unknown instruments." (This refers in the catalogue to 1825.)

\*\*\*\*

Now, as a fact, no such firm as Grovesteen & Fuller existed in 1865, much less in 1825. Mr. Grovesteen was not in New York in 1825. He did not reside here in 1835. He did not know Fuller in 1845. There was no such firm as Grovesteen & Fuller in 1855, and none publicly known before 1865. In 1875 there was one. That catalogue of the Grovesteen & Fuller Company is consequently worthless.

\*\*\*\*

This cut represents case 18 of the New England cabinet organ, which is a beauty in finish, and with its rounded fall-board, its polished panels, its massive moldings, elaborate carving and intaglio cutting makes an impressive appearance.



\*\*\*\*

I want to say a few words about these New England organs and their success in the trade. They were originally built so thoroughly that, although comparatively unknown, they gained pronounced victories when in competition with old-established and renowned rivals. In the next place the designs of their case-works were so strictly new and original that they attracted immediate attention and were sought for by the dealers, who were enabled to dispose of them without much trouble, just as is the case to-day whenever there is any business in the land. Next, they possess and always have possessed tone capacity, that is, a powerful volume of tone can be evolved out of a New England organ without any effort on the part of the player. The reeds were not technically free only, but were and are practically free—free in tone. Voicing is attended to by experts with the greatest care and discrimination, and I know from personal experience that New England organs are not shipped from the factory until every detail in their construction has been thoroughly adjusted. These are some of the reasons why New England organs have been successful. The factory is in excellent condition and preparations for a large fall trade are in active progress.

\*\*\*\*

The Guild Piano Company, of Boston, has removed to No. 217 Tremont-st., and arranged handsome offices and neat warerooms. The company will save about \$2,500 per annum by this move, and the new arrangement consequently receives the approval of everyone connected with it who believes in its future.

\*\*\*\*

A German savant, who had long been suffering from

the everlasting piano-playing next door, has devised the following method of putting a stop to it at pleasure: An electric battery was connected with a powerful electro-magnet. Whenever a current of electricity was turned on, its effect could easily be felt through the wall by the horizontal steel strings in the piano, which was instantly put out of tune. Whenever the electric current was stopped, which occurred as often as the victim of the piano plague went out, the mystical influence stopped, and Miss Else, the offending pianist, could play.

\*\*\*\*

Out in Austin, Minn., a new firm has gone into the piano business, and one of the first things I hear about this new firm is that it is selling a piano stenciled "Gable & Bro." There is nothing very remarkable in the discovery of curious piano stenciling, but in this instance the stencil seems to be an intentional play upon the words "Gabler & Bro.," and as Austin is not very far distant by rail from Minneapolis and St. Paul, where Messrs. W. J. Dyer & Brother are selling large quantities of Gable pianos, indications point to a studied construction of the stencil "Gable & Bro." That, of course, is a downright fraud, created to deceive piano purchasers and it should consequently be exposed.

## The Hallet &amp; Davis Grand.

THE grand piano which is to be played by Edmund

Neupert at the coming convention of the Music Teachers' National Association that is to take place at the Tremont Temple, Boston, next week, is a Hallet & Davis concert grand which has just been selected by Mr. Neupert, and which we also have had the pleasure to test. Hallet & Davis is to-day one of the important firms in the piano trade in this country, and not only from the productive point of view, but also because the house is engaged in a constant series of efforts and tests that tend toward an advancement in the quality of its productions.

The number of pianos annually put on the market by Hallet & Davis is so extensive that this in itself would exercise a prestige, but where the tendency of a house is toward progress and improvement, and where an important influence is brought to bear upon the musical people by the advancement in the quality of pianos and the attention that they attract in consequence, the result is much more significant. And this is the case with the house of Hallet & Davis and the pianos they are making.

At the last year's convention of the Music Teachers' National Association, held in this city, we had occasion to refer to Hallet & Davis' grand piano played at one of the concerts by Emil Liebling, of Chicago. The instrument gave excellent satisfaction, and the result of the experience was a source of gratification not only to the makers of the piano but also to the artist who played upon it in public at that time.

The instrument selected by Mr. Neupert for this year's performance is pronounced by him as completely satisfactory in all respects—in strength and power of tone, in pliability and response of action and in musical qualities throughout, which will attract the attention of observers. Having also given the same piano a special test in a large room, we can only endorse what Mr. Neupert has said, with this addition, that the instrument is sure to surprise many musical people on account of its extraordinary power.

## The Baus Fire.

A RUINOUS fire broke out at five o'clock Wednesday afternoon in the piano factory of Augustus Baus & Co., 251 East Thirty-third-st.

No one knows how the fire started. Several daily papers stated that it was caused by an explosion of benzine, but this is not so, for at the time of the fire not one can of benzine was on the lower floors. The fire was first discovered in the basement, where it is supposed to have started and spread with such astounding rapidity that before the engines had responded the flames had gained a good headway. The factory was in full blast. Every workman dropped his tools and made a rush for the stairway leading to Thirty-third-st., but all were forced back by the smoke and flames, not a single man making his exit through this entrance.

After the attempt had proven fruitless they all ran for the fire-escape in the rear of the building and made good their escape, with the exception of Mr. Baumeister, one of the firm, who broke through the scuttle leading to the roof and was found on an adjacent roof, to which he had jumped. He was almost suffocated by smoke and gasping for breath, and was conveyed to an ambulance and driven to Bellevue Hospital, where he now lies suffering from serious burns.

The entire contents of the factory were destroyed, nothing remaining standing but its walls. All the tools were also destroyed.

The factory was owned by Bernard Metzger. It was damaged to the amount of \$10,000 and was insured for \$15,000.

Messrs. Augustus Baus & Co.'s insurance fully covers their loss, and the firm will occupy the new building which is to be erected on the same ground where the old one stood. It will, however, be a much larger factory than the one destroyed by the fire. In the meantime, Augustus Baus & Co. will occupy temporary quarters. In the case factory of the firm on East Thirtieth-st. there are about 175 completed cases, which will give the firm a good start for the fall trade, although they will be able to deliver pianos by August 1.



# \$100,000.

## Estate of J. P. Hale V. Peloubet.

### E. H. McEwen the Only Witness—His Testimony.

(Continued.)

Q. It would naturally be in the possession of one of the two parties?

A. Yes, sir. The probabilities are there was an additional copy rendered to Mr. Pelton; if my memory serves me right there were two copies.

Q. You have a recollection of such an agreement, then, I understand?

A. Yes, sir, I think I was a witness to it.

Q. Was there a written agreement entered into between the two Peloubets in regard to the formation of the new firm?

A. I have no memory of ever seeing anything of that character, and yet there may be.

Q. Did you open the accounts of the new firm—their business accounts?

A. Yes, sir.

Q. And did you continue to be a bookkeeper for them?

A. Yes, sir.

BY GOV. BEDLE: Judge Arnoux, I would like to get from you, if you please, a note of April 1st, 1880.

BY JUDGE ARNOUX: We have not got it, Governor; if you will give me notice of what you want—

BY GOV. BEDLE: Oh, no, it is part of your case; I want them all. I would like to see that contract of dissolution, too. I would like you to produce it, so that if we choose we can examine it.

BY JUDGE ARNOUX: Won't the production of the books be all you want without the notes themselves?

BY GOV. BEDLE: No, I would like to see the notes themselves.

BY THE WITNESS: Could not we take the books so I could get through with this case? After to-day it may be a serious matter to get me, not because my time is so valuable, but I may be away a good deal. I am going to travel all over the country.

BY GOV. BEDLE: There is a good deal I do not care about having produced; if you do not claim these items of excessive interest a great deal can be saved; but if you do, you see that I want to get them in shape.

BY THE WITNESS: Would not the books do? The books are here; would not that answer the Governor's purpose?

BY GOV. BEDLE: You are getting up usury against this claim, and I, of course, want a pretty exhaustive examination of this subject; it is not an ordinary case.

BY JUDGE ARNOUX: Can you go any further with this witness now?

BY GOV. BEDLE: I will ask a few questions; I will go on as far as I can.

Q. I don't suppose, Mr. McEwen, that you recollect, with any accuracy, the conversations that occurred between you and Mr. Hale on any of those occasions that you have spoken of, do you?

A. The general result, principally.

Q. You are dealing with results, principally, instead of dealing with conversations; this case is as I understand your testimony?

A. Outside of the few facts I have given in my testimony.

Q. Will you take this note of May 2d, 1881, and the check of May 3d, 1881—have you any memory as to whether they were delivered co-temporaneously or not?

A. I could not remember the presentation of those two items to the day, but I could only upon general facts of each month's presentation to Mr. Hale; one would naturally go with the other, and the date of the check would in all probability be the date of the presentation of those two items. There were times when the check would be dated a day ahead or two days ahead, according to the financial condition of the bank account at that time.

Q. That is, of Peloubet & Co.'s bank account?

A. Yes, sir. But the general plan of Mr. Hale's was always the settlement of those notes promptly upon the maturity of the existing one.

BY GOV. BEDLE: I object to all such parts of the answer of the witness as are not responsive to the original question asked.

### Hints from Halifax.

SICHEL & CO. have sold out their piano business to J. E. Roy & Co., who will run it under the name of the "Halifax Organ and Piano Company." Roy is agent for the Wanzel sewing-machine and will continue the sewing-machine business at his old stand, and the piano business at Sichel's place.

The piano business here is fair, no rush; Nova Scotians don't do that. They will go on in the even tenor of their way though the United States and Portland navy is threatening to swoop down on them.

The writer is an American, but don't believe that the American fishermen have any right to come down here and fish. Their contention is altogether selfish. When President Cleveland asked Congress to appoint a commission, according to promise to the Canadian Government, the fishermen of Maine and Massachusetts howled. They said they did not want the Canadian fishery, that it was no good, &c. What they want is to come down here and fish and have the Canadian fish shut out of the American market by a high duty, which will give them the monopoly at the cost of the American consumer. This is the whole matter in a nutshell, urged on by a few political charlatans in the States, their object being to hamper the administration at Washington and gain popularity with a certain class. But will all the American people back this scheme up? To talk about war is nonsense. That kind of talk won't settle the matter; but sensible men can come together and do it with justice to all.

## HARDMAN.

### Another Advantage Gained.

UNDER the auspices of the directors of the Sea Beach Railway, a permanent Industrial Exposition will be opened this week at Coney Island, in the building removed there from the Centennial Grounds, Philadelphia, where it was known as the Horticultural Building.

Hardman, Peck & Co. are to be the only piano exhibitors at this exposition, which will be visited during the season by more than one million people, in accordance with plans of the directors. These million people will see a splendid display of the various kinds of Hardman pianos, made of rich and elaborately decorated woods and in all varieties of styles. Competent pianists will play upon the Hardman pianos and give the visitors an idea how a Hardman piano sounds when properly manipulated, and after listening to the pianos the visitor will be presented with a handsome circular, which will call attention to the Hardman piano and all its features as a musical instrument.

This is the latest move by this enterprising house, which never ceases in its efforts to do justice to its productions.

### Colonel Moore's Hospitality.

THE EMPLOYEES OF THE EVERETT PIANO COMPANY, OF BOSTON, AT WALPOLE.

BUNKER HILL DAY, which is in the calendar June 17, is celebrated annually throughout Massachusetts as a holiday, and in commemoration of the battle with the Britishers business is suspended and in its place reign mirth and song and fun and fireworks, not only in Boston and in Charlestown, but in all the towns and villages of the commonwealth.

One of those beautiful villages in Massachusetts is Walpole, nineteen miles from Boston, where Col. William Moore, of the Everett Piano Company, of Boston, has his handsome residence, and where a remarkable celebration of Bunker Hill Day took place last Thursday.

The amiable colonel had invited the workmen employed by the Everett Piano Company to come to Walpole at his expense and spend the day as his guests, together with a number of other gentlemen who were also invited by the colonel. A special car on the New York and New England Railroad took over a hundred piano workmen to Walpole, where, on a lawn adjoining his residence, the colonel had a large tent erected, under which long rows of tables were stretched, upon which some of the bounties of nature which appease the appetite of the inner man were lavishly heaped. These bounties soon disappeared, and the best evidence was thus afforded of the fact that the workmen at the Everett piano factory comprise a set of healthy men who can do justice not only to their craft as artisans, but also to their manhood as good livers. The brass band at Walpole in the meantime made its appearance and regaled all with a program which was heartily enjoyed.

Later in the afternoon a number of speeches were made which were appropriate to the occasion. Colonel Moore in an excellent address pointed out the practical effects of hearty co-operation between workman and work-giver, between capital and labor. He laid it down as an axiom that when the workingman receives his genuine dollar for his work, his work must represent a genuine and not a counterfeit dollar; that the prosperity of the very establishment which employs the workman depends upon his loyalty to it and his conscientious performance of the obligations reposed in his care; that the apparent strictness of discipline was not aimed so much at the individual workman as it was aimed at a proper performance of all the duties involved. The colonel desired his men to understand that with him there was only one aim, and that was the production of an instrument that contained every iota of what was claimed for it, and that in the production of this instrument he depended upon the good faith of his men.

All the sentiments expressed were applauded by the workmen, who no doubt fully appreciated the treatment they have by this time been accustomed to receive at the hands of their employer.

Mr. John A. Emmons, editor of the *Central Norfolk Democrat*, followed with a patriotic address, in which he alluded to the day and its historic significance, and at the same time he made some well-timed allusions to the many absurdities involved in some of the labor problems of the day. He chiefly insisted upon the individual rights of the workmen and appealed to them not to merge their heritage in any organization in which it would be lost.

Mr. Seely, who is general superintendent of the Everett piano factory, and Mr. Burrill, as well as M. A. Blumenberg, the trade editor of THE MUSICAL COURIER, made addresses.

Late in the afternoon the guests returned to Boston, fully impressed that there is no more hospitable host in New England than Col. William Moore, of Walpole.

But there is greater and deeper significance in this demonstration than the mere gathering of employees at the table of the employer in his capacity as host. There is a lesson in all this and it is: That a closer and more intimate intercourse between employer and employees; less restraint among them in the ordinary pursuits of life; a heartier sympathy between them and occasional interchanges of opinions, all these would prove preventives of social maladies, many of which are at the bottom of the labor troubles of the present day.

Many industrial institutions would be benefited in pursuing

Colonel Moore's course, and the managers of them could use words similar to those used by the colonel when he said: "There will be no strikes in the Everett Piano Company."

## HAMMOND V. CARPENTER.

### Litigation Likely to Last as Long as the Wilson-Moen Case.

THE arrest of Mr. E. P. Carpenter, formerly of the Carpenter Organ Company, of this city, upon a requisition from Governor Robinson, and his being put under \$3,000 bail for appearance at the October term of the superior criminal court, was one of the sensations of the past week. It is another chapter in the famous Hammond and Carpenter litigation, the history of which dates back a dozen years, to the time when Carpenter came to Worcester from Illinois, and, as he says, was employed by Mr. A. H. Hammond in his factory. The public has become more or less familiar with the story of the litigation, but the facts, drawn from the statements, charges and obligations of both Carpenter and Hammond, are apparently as much distorted as in the famous Moen and Wilson suit, with as little prospect of a speedy settlement.

As the case stands now, it appears that Carpenter has a suit for libel against Hammond, on account of a circular issued to the trade by Hammond shortly after the Carpenter Organ Company became insolvent. Hammond's case against Carpenter rests on an indictment charging him with concealing property after going into insolvency in 1884. But there is also another case pending against Carpenter, likewise growing out of the proceedings in insolvency. The indictment in this case charges him with contempt of court by evading examination in insolvency, Carpenter having gone to Brattleboro, Vt., while the examination was pending, and remained outside the court's jurisdiction up to the time of the serving of the governor's requisition. A funny incident, or what Carpenter's attorney, F. P. Goulding, Esq., calls an outrage, occurred on Friday while Carpenter was at the court-house procuring bail. Deputy Sheriff Hair, who was given a warrant for Carpenter's arrest on the case of contempt of court, over a year ago, waited until bail was obtained and then pounced upon him for this other criminal charge. The fact that it is an unobtainable offense, together with the absence of Judge Adin Thayer, under whose jurisdiction the examination would naturally come, made matters decidedly unpleasant for Carpenter, and it looked for a while as if he would be obliged to remain in jail pending the procurement of a habeas corpus and other legal proceedings. To say that Goulding was excited when informed of the *coup de main* is putting it mildly. He was indignant, and claimed the whole affair of securing the governor's requisition was "an outrage" and was "simply a put-up job, with

#### A VIEW TO HOLD CARPENTER

on this other indictment." He also claimed that the insolvency court here, having no jurisdiction outside the State, had no business to issue the warrant, as at the time set for Carpenter's examination he was in Brattleboro.

Carpenter's bondsmen are G. W. Ingalls and Deacon Abiel Wilson. Mr. Ingalls, who is apparently familiar with the twists and turnings of the Carpenter and Hammond litigations, tells a story of the entire transactions, and throws some light upon the matter. He says:

"I went bail for Carpenter purely out of friendship, but have no personal feeling or prejudice whatever against Hammond. I have known Carpenter ever since he came to Worcester, ten or a dozen years ago. He came then on Hammond's invitation and worked for Hammond, making organ actions for some time; in fact, until such time as the trade objected and refused to buy any of Hammond's goods unless he gave up making these organ actions. Then Hammond turned the action business over to Carpenter, and Carpenter was the ostensible owner and manager of the Carpenter organ actions and also the Carpenter organs. But this was simply a blind, for it has been an open secret all the while that Hammond himself furnished all the capital and really all the material. Carpenter simply furnished his experience and his name, allowing Hammond to reap the lion's share of the profits, amounting, I imagine, to at least \$10,000 a year. The upshot of that and the beginning of all this litigation was Hammond's attempt to form a stock company, so as to get control of the name; but Carpenter wouldn't agree to it, and claimed that the name was the most valuable part of his investment; it was his and he was determined to stick to it.

"All this while the business of the Carpenter Organ Company had been booming, and their organs found a great sale in every market. Failing to start the new stock company, Hammond undertook to bring Carpenter to terms by pressing him for debts contracted with Hammond himself, and ended by placing him in insolvency. He was, of course, about the only creditor, and Carpenter's books, I believe, showed an indebtedness of about \$150,000, over \$100,000 of which was owed to Hammond. I think the majority of the trade blame Hammond, for they believed he was really carrying the business on for himself, using Carpenter merely as a figure-head. Why, Carpenter told me that Hammond had constant access to his books and really knew more about them than Carpenter himself; he also claims that Hammond directed all his public and even some of his private business transactions, and everyone knows it was Hammond's money that started and supported the whole enterprise.

#### IF THE TRUTH WERE TOLD

I believe Hammond is a great deal more anxious to settle this litigation than Carpenter. One reason is that Hammond has several other suits pending, one or more of them against the New York Mechanical Organette Company, in which Carpenter is a witness, and his evidence, on whichever side it is given, will probably have a good deal of influence. Of course, as his case stands now, it isn't likely that he will try to help Hammond out of any of his other law scrapes. I haven't any interest in this matter, understand, either way, but I guess Hammond recognizes that he is in a bad fix, and is the most anxious to get out of it. I suppose he says he has lost over \$100,000 in his dealings with Carpenter, but I haven't heard him say how much he made out of the business under Carpenter; and you'll find it amounts in round numbers to—well, considerable."

An effort was made to get Mr. Hammond's opinions with regard to his relations with Carpenter, but he was out of town. It is understood, however, that he denies ever having employed Carpenter, and claims that Carpenter's business at the Hammond factory was entirely separate, and carried on upon an absolutely independent basis. He admits that he sold a great quantity of goods to Carpenter on credit, but says it was done strictly on a business basis, and that he had no other relations of a private nature or any control whatever over Carpenter's transactions. The indictment upon which a requisition was granted by Governor Robinson is intended to cover the charge that Carpenter at the time he was declared insolvent had a note of \$100,000 given him by his father, Mr. E. T. Carpenter, which should be counted in his assets, but which he concealed, and has refused to give up. Carpenter, on the other hand, while admitting that such a note was given him, claims that it was paid before he went into insolvency.

While it is true that the case is set for the October term of the superior criminal court, there are many people who believe it will either be settled before then or postponed, and that it will never come to trial.—*Worcester Daily Telegraph*.

—The Chase piano, manufactured by James M. Starr & Co., Richmond, Ind., is now pushed by W. H. Grubbs, Columbus, Ohio; D. S. Johnston & Co., Cincinnati, Ohio, and Carl Hoffman, Leavenworth, Kan.

—Mr. H. MacSherry, assignee of A. C. Garland, New Brunswick, N. J., states that the business will pay thirty to forty cents on the dollar.



## The Trade.

—C. D. Pease & Co. were 160 orders behind last week.

—W. J. Smith's stock of organs at Springfield, Ill., was attached for store rent.

—O. E. McLaren, piano and organ dealer, of Macomb, Ill., made an assignment a short time ago.

—The agency of Behr Brothers & Co.'s pianos in Philadelphia, has been changed from C. Blasius & Sons to F. A. North & Co.

—Mr. A. H. Tyler, for seven years past with the Smith American Organ Company, is going into the jewelry business in Boston.

—H. L. Schreiner, of Savannah, Ga., leaves for Europe on a three months' trip on June 30. He will take the steamer from Baltimore.

—The piano factory of T. M. Antisell & Co., San Francisco, Cal., was destroyed by fire last Thursday. Loss \$10,000, which we understand is partly covered by insurance.

—Story & Clark, of Chicago, have replevined all of their goods they had in the hands of J. S. Evans & Co., of Big Rapids, Mich., in order to get a settlement out of them.

—Mr. E. P. Hawkins, manager of the London branch of the Smith American Organ Company, is in this country on a visit. Mr. Hawkins was in New York last week and is at present in Boston at headquarters.

—Oscar Reynolds, the well-known piano and organ dealer, of Iowa, Mich., who was arrested some time ago by Phil. A. Starck, for Story & Clark, of Chicago, on a charge of forgery, was sentenced to three years in State prison. He is going to make cigars in the future.

—R. M. Bent & Co. will occupy their new factory on the corner of Fifty-second-st. and Tenth-ave. about November. R. M. Bent & Co. have a large stock of pianos on hand and are crushed for room on account of the diminutive dimensions of the present factory. It is for this reason that they are building the new factory, which, when completed, will be called Bent's Temple of Music.

**FOR SALE.**—An old-established and fine paying music business in a growing Western city for sale. This is undoubtedly one of the best chances to step right into a fine paying business ever offered. No bonus required. Only one other music store in the city. Inhabitants, 25,000. Address "For Sale," care of MUSICAL COURIER, 25 East Fourteenth-st., New York.

—The new catalogue just issued by Christie & Co. is what we may term a common-sense catalogue. The cuts represent the highest grade of workmanship in woodcuts; the paper is heavy calendered; not one word of useless verbiage can be found and

nothing in the shape of prices or testimonials is inserted. The catalogue is so elegantly gotten up that it is bound to make an immediate impression.

—The past week has been prolific with fires in the piano business. Two factories were destroyed, and on Sunday afternoon a fire broke out in the building where Horace W. Berry's piano warerooms are located, at 594 Washington street, Boston. Mr. Berry carried a large stock of pianos and organs. He is the Boston agent of Kranich & Bach, and also sells the Norris & Fletcher pianos and the Prescott organs. Before much damage could be done the instruments were covered by rubber covers and cloths. Loss, \$2,000; fully covered by insurance.

## Impossible.

THE Boston *Home Journal* produced the following astounding article in one of its recent numbers:

During the last six months a variety of unpleasant rumors have been circulated about a system of sharp practice that was being employed by a well-known pianoforte firm in this city, and with the intent of augmenting thereby the sales of their instruments. As the result of a careful and unbiased investigation made some time ago by a conscientious expert, a verdict was returned to us that an unscrupulous tuner had deliberately tampered with and well-nigh ruined the action of a Knabe grand. The party who owned the instrument was then urged to exchange the same for a grand pianoforte from the house that had employed the unscrupulous tuner. The expert referred to is a musician in whose testimony we had every reason to place the highest degree of confidence. Being fully aware of the nature and value of evidence, we did not at the time regard the conduct of an individual pianoforte tuner, howsoever unprincipled, as wholly disastrous in its reaction upon the character of the firm that employed him. We argued in behalf of the firm that the tuner might possibly have acted upon his own responsibility. In this single instance the evidence was conclusive in affecting the reputation of the tuner; it was naught but circumstantial in its effect upon his employers. The tuner acting as an agent had deliberately sought the ruin of a perfectly sound pianoforte. He was neither careless nor incompetent; he was simply malicious. The evidence was perfectly clear as to his having slyly cut the action of the piano in various places; and that he had injured the sounding-board and substituted old strings for the original ones was also made clear. In short, it was the tuner who had actually practised certain ways that were dark and tricks that were vain. The firm that employed him in the person of its principal representative attempted to sell the victimized owner of the piano a new instrument. Despite the employe had been somewhat successful in his work of demolition, the employer encountered a somewhat humiliating failure in his attempt to misplace the blame for the unsatisfactory condition

of the pianos, and thereby create a pecuniarily advantageous sale in his own behalf.

In a few weeks another complaint that was almost precisely the same as regards detail was made regarding the firm whose character had previously been called in question. We were again induced to employ the services of an expert, in order to determine for the benefit of the public as to the merit of the various charges that have been made. This time the parties that have been victimized are the owners of pianofortes that have been manufactured by Chickering and by other eminently respectable firms. The niggardly treatment that the house of Knabe and its patrons received has developed to an extent that it would be difficult to outrival. Strange as it may seem, the protests against such rascality are not made by the houses of Chickering, Knabe and other manufacturers simply, but by the pianoforte trade in general, and notably by their patrons. To mention the name of the offending firm seems quite superfluous. Their methods of doing business have become adequately well known in this vicinity, and as their names are notorious it is not to be wondered at that their trade is upon its decline. Who they are or what they are is of little consequence as compared with the numerous interests that are imperilled as one of the results of their nefarious practices. They are in fact engaged in a system of malpractice that, while protected by the law, is fully as disreputable in its effect as though it were a most flagrant offense against the law. The *raison d'être* of such malpractice is simply incomprehensible. The only hope of its discontinuance is in the moral certainty that exists that an eventual failure of the firm will result from natural causes. In the meantime, the legitimate branches of the pianoforte trade in this city have nothing to fear from the characteristic conduct of an isolated firm, whose business, despite their lying pretensions, during the last six months has been significantly upon the wane. Upon the principle that the way of the transgressor is hard, the eventual downfall of the firm in this city would seem to be only a question of time. *Fiat justitia, ruat cælum.*

It is generally understood and whispered in Boston among members of the trade and musicians who take an interest in trade matters that the firm to which the above refers is M. Steinert & Sons. Of course, it is impossible for an honorable firm like M. Steinert & Sons to be implicated in any such transactions as are described in the above article, and its publication is therefore unjust, inasmuch as it generalizes purposely and evades details purposely. It is due to every firm in the piano trade in Boston that the name of the firm accused, as well as the names of the tuner and the owners of the Knabe and Chickering pianos whose instruments were mutilated, be mentioned in order to reach the truth.—EDITORS MUSICAL COURIER.

# AUGUSTUS BAUS & CO.

OFFER TO THE TRADE THEIR NEW AND ATTRACTIVE STYLES OF

## Orchestral, Upright and Square Grand

HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.



HANDSOME IN DESIGN,  
SOLID IN CONSTRUCTION,  
BRILLIANT IN TONE,  
MAGNIFICENT IN TOUCH,  
BEAUTIFUL IN FINISH.

AGENTS WANTED EVERYWHERE.

Correspondence Solicited.

# PIANO-FORTES.

CATALOGUES AND PRICES MAILED ON APPLICATION.

Warerooms, 58 West 23d St., | Factories, 251 East 33d and 406 and 408 East 30th St.  
**NEW YORK.**

**WESSELL, NICKEL & GROSS**

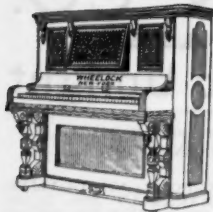
— MANUFACTURERS OF —

GRAND, SQUARE  
and UPRIGHT**Pianoforte Actions,**455, 457, 459 & 461 WEST 45th STREET;  
636 & 638 TENTH AVENUE, and 452, 454, 456 & 458 WEST 46th STREET,  
— NEW YORK. —

— \* ESTABLISHED 1843. \* —

**WOODWARD & BROWN,****Pianoforte Manufacturers,**

No. 175 A TREMONT STREET, BOSTON, MASS.

**WHEELOCK PIANOS**

MANUFACTORY:

Nos. 763 to 785 East 149th Street.

WAREROOMS:

No. 25 East 14th Street,  
NEW YORK.**EMERSON PIANO COMPANY**

(ESTABLISHED IN 1849.)

Manufacturers of SQUARE, UPRIGHT AND COTTAGE

**Piano-Fortes.**

More than 40,000 Made and in Use.

EVERY PIANO WARRANTED FOR SEVEN YEARS.

— \* Illustrated Catalogue Free. \* —

Warerooms, 146 A Tremont St., Boston.

SOUNDING BOARDS, WREST PLANK, Etc.

L. F. HEPBURN & CO. 444 BROOME STREET, NEW YORK.  
Factory and Mills, Stratford, Fulton Co., N. Y.

SOLE AGENTS FOR THE U. S. AND CANADAS.

BILLION'S FRENCH HAND FULLED HAMMER FELTS.

**HAZELTON BROTHERS,**

THOROUGHLY FIRST-CLASS

**PIANOS**

IN EVERY RESPECT, \*

— \* APPEAL TO THE HIGHEST MUSICAL TASTE. \* —

Nos. 34 &amp; 36 UNIVERSITY PLACE, NEW YORK.

BRAMBACH &amp; CO.

MANUFACTURERS OF

**PIANO-FORTES,**

12 East 17th Street,

Between Fifth Avenue &  
Broadway,

NEW YORK.

**JAMES & HOLMSTROM,**

233 &amp; 235 E. Twenty-First St.,

NEW YORK.

One of the Oldest Piano Houses now in the Trade.

THEIR 26 YEARS' RECORD THE BEST GUARANTEE OF THE  
EXCELLENCE OF THEIR INSTRUMENTS.**PIANOS** OF STRICTLY FINE GRADE AT  
MEDIUM PRICES.

— WE MANUFACTURE —

**Grand, Upright and Squares.****HALLET & DAVIS CO.'S PIANOS.**

GRAND, SQUARE and UPRIGHT,

indorsed by Liszt, Gottschalk, Wehl, Bendel, Strauss, Saro  
Abt, Paulus, Titiens, Heilbron and Germany's  
Greatest Masters.WAREROOMS: 167 Tremont Street, Boston; 44 East Fourteenth Street, New York; 1117 Chestnut Street, Philadelphia; 811 Ninth Street, Washington, D. C.  
State and Adams Streets, Chicago; Market and Powell Streets, San Francisco, Cal. FACTORY: Boston, Mass.**CLOUGH &  
WARREN  
ORGANS,**

— WITH —

Patent Qualifying Tubes,

— GIVING —

**PIPE ORGAN  
TONE.**Goods, the Best.  
Prices, Low.

STRICT PROTECTION.

Agents Wanted.

ADDRESS,

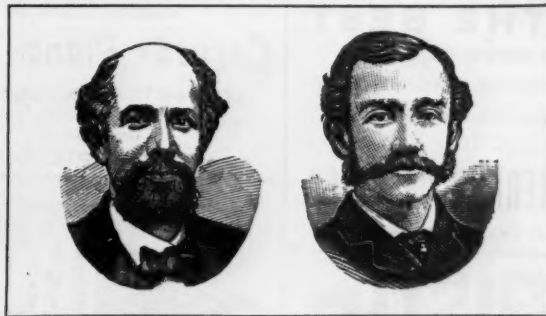
CLOUGH &amp; WARREN ORGAN CO., Detroit, Mich.

**FREEBORN G. SMITH,**

— SOLE MANUFACTURER OF —

**Bradbury Piano-Fortes,**

MANUFACTORY CORNER WILLOUGHBY AND RAYMOND STREETS, BROOKLYN.



— THE OLD RELIABLE —

**"BRADBURY" PIANO,**

Warerooms and Principal Office:

No. 95 FIFTH AVENUE, cor. 17th Street, NEW YORK.

BROOKLYN—338 Fulton Street.

BROOKLYN—664 and 666 Fulton Street.

BROOKLYN—95 Broadway, E. D.

BROOKLYN—794 Broadway, E. D.

JERSEY CITY—43 Montgomery Street.

WASHINGTON, D. C.—1103 Pennsylvania Ave.

PHILADELPHIA—1030 Arch Street.

SARATOGA SPRINGS—484 Broadway.

CASE FACTORY—LEOMINSTER, MASS.



# THE OLD STANDARD MARTIN GUITARS THE ONLY RELIABLE

Manufactured by C. F. Martin & Co.

NO CONNECTION WITH ANY OTHER HOUSE OF THE SAME NAME.

For the last fifty years the MARTIN GUITARS were and are still the only reliable instruments used by all first-class Professors and Amateurs throughout the country. They enjoy a world-wide reputation, and testimonials could be added from the best Solo players ever known, such as

Madame De GONI,  
Mr. J. P. COUPA,

Mr. WM. SCHUBERT,  
Mr. FERRARE,

Mr. S. De LA COVA,  
Mr. CHAS. De JANON,

Mr. H. WORRELL,  
Mr. N. W. GOULD,

Mr. N. J. LEPKOWSKI,  
and many others.

but deem it unnecessary to do so, as the public is well aware of the superior merits of the Martin Guitars. Parties have in vain tried to imitate them not only here in the United States, but also in Europe. They still stand this day without a rival, notwithstanding all attempts to puff up inferior and unreliable guitars.

Depot at C. A. ZOEBSCH & SONS, 46 Maiden Lane, New York.

Importers of all kinds of MUSICAL INSTRUMENTS, STRINGS, etc., etc., etc.

## CRANE & CHAPUIS,

13 University Place, New York,

PIANO FELT MANUFACTURERS.

C. KURTZMAN, — MANUFACTURER OF —  
Grand, Square and Upright

PIANOFORTES,

106, 108 and 110 Broadway, Buffalo, N. Y.

**S. G. Chickering & Co.**  
MANUFACTURERS OF THE

**S. G. CHICKERING**  
Upright Pianos.

SEND FOR CATALOGUE.

Warerooms, No. 158 Tremont Street,  
Factory, No. 134 Hampden Street,  
BOSTON, MASS.

**SMITH**  
AMERICAN  
**ORGANS**

— AND —

**PIANOS**  
ARE THE BEST.

ESTABLISHED 30 YEARS.

Over 100,000 Made and Sold.

Catalogues free on application.

THE

**SMITH AMERICAN ORGAN CO.,**  
BOSTON, MASS.

**CHRISTIE**  
UPRIGHT  
AND  
SQUARE  
**PIANOS**

CHRISTIE & CO., 518 to 526 W. 48th St.

**KRANICH**  
& **BACH**

Grand, Square and Upright

PIANOS.

Received Highest Award at the United States  
Centennial Exhibition, 1876.  
And are admitted to be the most Celebrated In-  
struments of the Age. Guaranteed for Five Years.  
Illustrated Catalogue furnished on application.  
Prices reasonable. Terms favorable.

Warerooms, 237 E. 23d Street.  
Factory, from 233 to 245 E. 23d St., New York.

ESTABLISHED 1847.

**SAMUEL PIERCE,**  
READING, MASS.

Largest Organ Pipe Factory in the World.

METAL AND WOOD

**Organ Pipes**

The very best made in every respect.

A specialty made of turning the Highest Class  
VOICED WORK, both Flue and Reed, and  
ARTISTIC DECORATION OF  
FRONT PIPES.

Is also prepared to furnish the best quality of Organ  
Keys, Action, Wires, Knobs, &c.

**C. N. STIMPSON,**  
MANUFACTURER OF

**Carved Piano Legs,**

LYRES and TRUSSES for Upright Pianos,  
large variety of New Designs for Upright and  
Grand Pianos.

ADDRESS WESTFIELD, MASS.

## BEHR BROS. & CO.

NEW PATENT

Harmonic Upright



AWARDED THE HIGHEST GOLD MEDAL AT THE  
NEW ORLEANS EXPOSITION.

TEXT OF JUDGES' REPORT: "The QUALITY  
of TONE, which is REMARKABLY fine, by its  
POWER and BRILLIANCY the SINGING qualities  
of the instrument, the TOUCH even throughout, the  
CONSTRUCTION, EXCELLENCE of DESIGN, and  
PERFECTION of WORKMANSHIP."

WAREROOMS, 15 EAST 14TH STREET.

Factory, 292, 294, 296 and 298 Eleventh Ave.  
Cor. 29th Street, New York.

## KNABE

Grand, Square and Upright

PIANOFORTES.

These Instruments have been before the public for  
nearly fifty years, and upon their excellence alone  
have attained an

UNPURCHASED PRE-EMINENCE

Which establishes them as UNEQUALED in Tone,  
Touch, Workmanship and Durability.

EVERY PIANO FULLY WARRANTED FOR FIVE YEARS.

**WM. KNABE & CO.**

WAREROOMS:

112 Fifth Avenue New York.

204 & 206 W. Baltimore St., Baltimore.



## THE BALDWIN BACK REST

A New and Practical Back Rest.

Can be Attached  
to any Piano or  
Organ Stool.

Adjustable to Any  
Child or Adult.

Is the only Back Rest  
made which supports  
the Back.

IS CHEAP.

In buying this Rest you  
do not have to buy  
a Stool.

SATISFACTION GUARANTEED.

The best and most practical  
attachment for supporting the  
back when performing on Piano or Organ ever made.  
For prices and full particulars address

**BALDWIN BACK REST CO.,**

173 Plum St., Cincinnati, Ohio.

**F. CONNOR,**  
**PIANOS.**

Factory 239 E. Forty-first St.,  
NEW YORK.

Dealers admit they are the best medium-priced  
Piano in America. Send for Catalogue.

N. B.—Pianos not shipped before being thoroughly  
Tuned and Regulated



THE MANUFACTURE OF  
**LYLONITE & CELLULOID KEYS**  
A SPECIALTY

**SYLVESTER TOWER,**  
MANUFACTURER OF  
**PIANO FORTE & ORGAN KEYS,**  
GRAND, SQUARE & UPRIGHT  
PIANO FORTE ACTION.

137 to 145 BROADWAY,  
NEAR GRAND JUNCTION  
RAILROAD.

CAMBRIDGEPORT, MASS.



# PACKARD ORGAN.

IT HAS NO SUPERIOR!

SEND FOR CATALOGUE AND PRICES TO  
FORT WAYNE ORGAN CO., Fort Wayne, Ind.

WE INVITE DEALERS VISITING THIS CITY TO CALL AND SEE A  
FULL LINE OF STYLES AT OUR

NEW YORK OFFICE, with C. H. DITSON & CO., 867 Broadway.

## ERNEST GABLER & BROTHER GRAND, SQUARE AND UPRIGHT PIANOS.

ESTABLISHED 1854.

Factory and Warerooms, 214, 216, 118, 220, 222 and 224 E. 22d St., New York.

THE BEST PIANOS MANUFACTURED.

### BABY GRAND.

THE SMALLEST GRAND  
PIANO MADE.

Remarkable for powerful sympathetic  
tone, pliable action and absolute dura-  
bility.

## GEO. STECK & CO. GRAND, SQUARE AND UPRIGHT PIANOS.

Warerooms, STECK HALL, 11 East Fourteenth Street, NEW YORK.

### LITTLE GIANT.

THE SMALLEST UPRIGHT  
PIANO MADE.

Containing all improvements, com-  
bined with great strength and volumi-  
nous tone, adapted for Schools, Flats  
and Small Apartments.

### QUITE NEW.

JUST patented an action with all  
iron rails; very efficient for  
hot or damp climates. The rails  
cannot warp; the pivot-forks, made  
of an extremely hard wood, specially  
prepared and seasoned, are screwed  
to the iron rails. Prices and particu-  
lars free on application.

## HERRBURGER-SCHWANDER,

— MANUFACTURER OF —

### Pianoforte Actions & Keyboards

— ADDRESS —

HERRBURGER-SCHWANDER, 16 rue de l'Evangile, PARIS, France.

Agents for the United States — WILLIAM TONK & BRO., New York.

### GOLD MEDALS:

Paris, - - - 1878  
Frankfort-o.-M., 1881

### DIPLOMA OF HONOR:

Amsterdam, - 1883  
Antwerp, - - 1885

Devotes special attention to the tastes of the  
American trade. Free delivery at  
Customer's factory. Competition  
Prices. Prompt Service.  
Liberal Conditions.



## STULTZ & BAUER, — MANUFACTURERS OF — Upright and Square PIANOS.

Factory and Warerooms. 338 and 340 East 31st Street, New York.

— DO NOT BUY UNTIL SEEING THE —

## New Burdett Organ List.

BURDETT ORGAN COMPANY, Limited, ERIE, PA.

### The Belmont and The Milton ORGANS.

First Class, New and Attractive Styles.

AGENTS WANTED.

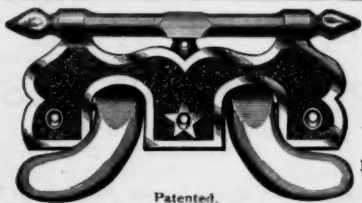
1129 CHESTNUT ST., PHILADELPHIA.



### THE TABER ORGAN CO.

FACTORY,

Worcester, Mass.



Patented.

### R. W. TANNER & SON, No. 858 Broadway, Albany, N. Y.

MANUFACTURERS OF

### PIANO HARDWARE,

Brackets, Pedal Guards, Pedal Feet, &c.  
Nickel-Plating, Bronzing and Japanning, Fine Gray and  
Malleable Iron Castings. All kinds of Piano Bolts  
constantly on hand.

## STRAUCH BROS.,

— MANUFACTURERS OF —

Grand, Square and Upright

## PIANOFORTE ACTIONS.

22 to 30 Tenth Ave., bet. 12th and 13th Streets, New York.



## CONOVER BROS.

MANUFACTURERS OF

### UPRIGHT PIANOS.

Among our valuable improvements, appreciated by pianists  
and salesmen, are our Patent Action, Patent Metal Action Rail  
and Patent Telescopic Lamp Bracket.

Our Pianos are endorsed by such eminent judges as Mme.  
Rive-King, Robt. Goldbeck, Chas. Kunkel, Anton Streletzki,  
E. M. Bowman, Gustave Krebs, G. W. Steele, Hartman, of  
San Francisco, and many others.

105 EAST 14th STREET, NEW YORK.

## OPERA PIANO.

The Best Piano in the Market.

### PEEK & SON, Manufacturers,

Special Terms and Prices to  
Responsible Dealers.

212, 214, 216 W. 47th St., NEW YORK.

### GEORGE BOTHNER,

### Manufacturer of Pianoforte Actions,

NEW FACTORY, 135 and 137 CHRISTIE STREET, NEW YORK.

## T. F. KRAEMER & CO., 103 East Fourteenth St., NEW YORK,

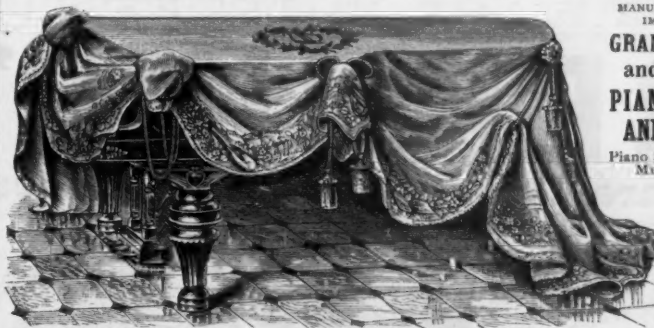
MANUFACTURERS AND  
IMPORTERS OF

GRAND, SQUARE  
AND UPRIGHT  
PIANO COVERS  
AND SCARFS,

Piano Stools,  
Music Racks,  
Artist's Busts  
&c., &c.

Goods sent  
on Selection  
to the Trade.  
Lowest Prices.

Ottoman  
Piano-Stools  
a great  
Specialty.



FLAGS AND BANNERS FOR MUSICAL SOCIETIES.

P. O. Box 3920. Next to Steinway Hall. Send for Illustrated Catalogue.

## E. G. HARRINGTON & CO., MANUFACTURERS OF

Unequaled in Beauty of Design, Excellence of Construction and  
Finish, as well as in Volume, Purity and Sweetness of Tone.

### Square & Upright Pianofortes.

FACTORY and WAREHOUSES: 449, 451, 453, 455 and 457 WEST FORTY-FIRST STREET, NEW YORK CITY.



# STEINWAY

Grand, Square and Upright

## PIANOS.

STEINWAY & SONS are the only Manufacturers who make all component parts of their Pianofortes, exterior and interior (including the casting of the full metal frames), in their own factories.

**NEW YORK WAREROOMS, STEINWAY HALL,**  
Nos. 107, 109 & 111 East Fourteenth Street.

**CENTRAL DEPOT FOR GREAT BRITAIN, STEINWAY HALL,**

No. 15 Lower Seymour Street, Portman Square, LONDON, W.

**EUROPEAN BRANCH FACTORY, STEINWAY'S PIANOFABRIK,**  
St. Pauli, Neue Rosen Strasse No. 20-24, HAMBURG GERMANY.

Finishing Factory, Fourth Avenue, 52d-53d Street, New York City.  
Piano Case and Action Factories, Metal Foundries and Lumber Yards at Astoria,  
Long Island City, opposite 120th Street, New York City.

# MASON & HAMLIN

Exhibited at ALL the important WORLD'S INDUSTRIAL COMPETITIVE EXHIBITIONS FOR NINETEEN YEARS, **MASON & HAMLIN ORGANS** have, after most rigid examinations and comparisons, been **ALWAYS FOUND BEST**, and **Awarded Highest Honors**; not even in one such important comparison has any other American Organ been found equal to them.

**ORGANS** One Hundred Styles, adapted to all uses, from the smallest size, yet having the characteristic MASON & HAMLIN excellence, at \$22, to the best instrument which it is possible to construct from reeds at \$900 or more. Illustrated Catalogues, 46 pp., 4to, and Price Lists free.

The **MASON & HAMLIN UPRIGHT PIANOFORTES** add to all the improvements which have been found valuable in such instruments one of peculiar practical value, tending to greater purity and refinement in quality of tone and durability, especially diminished liability to get out of tune. Pronounced the greatest improvement **PIANOS** made in Upright Pianos for half a century. The MASON & HAMLIN Co. pledge themselves that every Piano of their make shall illustrate that **VERY HIGHEST EXCELLENCE** which has always characterized their Organs.

Send for circular with illustrations, full description and explanation.

**MASON & HAMLIN ORGAN AND PIANO CO.,**

BOSTON: 154 Tremont Street. | CHICAGO: 149 Wabash Avenue.  
NEW YORK: 46 East 14th Street (Union Square).

ONLY THE BEST MATERIALS USED.

NONE BUT THE FINEST WORKMANSHIP.

# C. C. BRICCS & CO.

Upright and Square Pianos.

NO. 5 APPLETON STREET, BOSTON, MASS.

# ALFRED DOLCE,

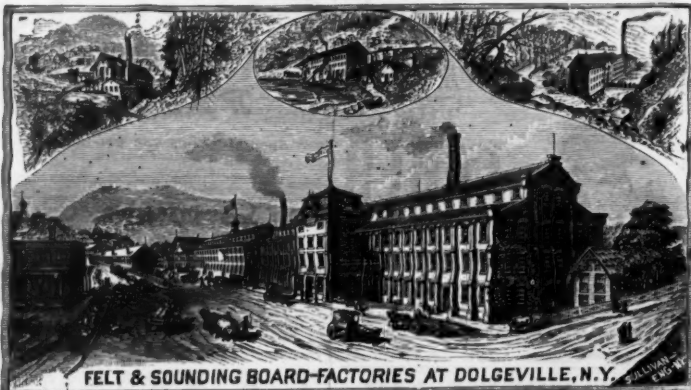


Philadelphia, 1876.



Vienna, 1873.

FELT AND SOUNDING-BOARD WORKS:  
DOLGEVILLE, N. Y.



FELT & SOUNDING BOARD-FACTORIES AT DOLGEVILLE, N.Y.



Paris, 1878.

SAW MILLS:  
DOLGEVILLE, OTTER LAKE, PORT  
LEYDEN, LEIPZIG, N. Y.

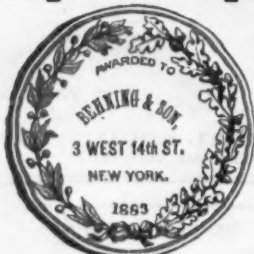
**PIANO-ORGAN**

**MATERIALS,**

122 EAST THIRTEENTH STREET NEW YORK.

# 'BEHNING'

Square, Upright and Grand Pianos



Factory: 128th Street near Third Avenue, New York.

**BEHNING & SON.**

# McCAMMON PIANOFORTES.

UPRIGHT CONCERT GRAND. THE WONDER OF THE AGE.  
The Most Powerful Upright Piano Ever Produced. Every Piano Warranted in full for Five Years.

Address **E. McCAMMON, Cor. Broadway and North Ferry Street, Albany, N. Y.**  
Only Successor to BOARDMAN, GRAY & CO.

# JAMES M. STARR & CO.

SUCCESSORS TO

**Chase Piano Co.**

**RICHMOND, INDIANA.**

LOCKWOOD PRESS, 126 and 128 Duane Street, Cor. Church, New York.

